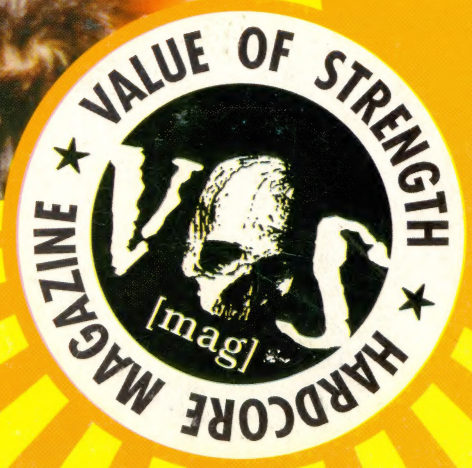
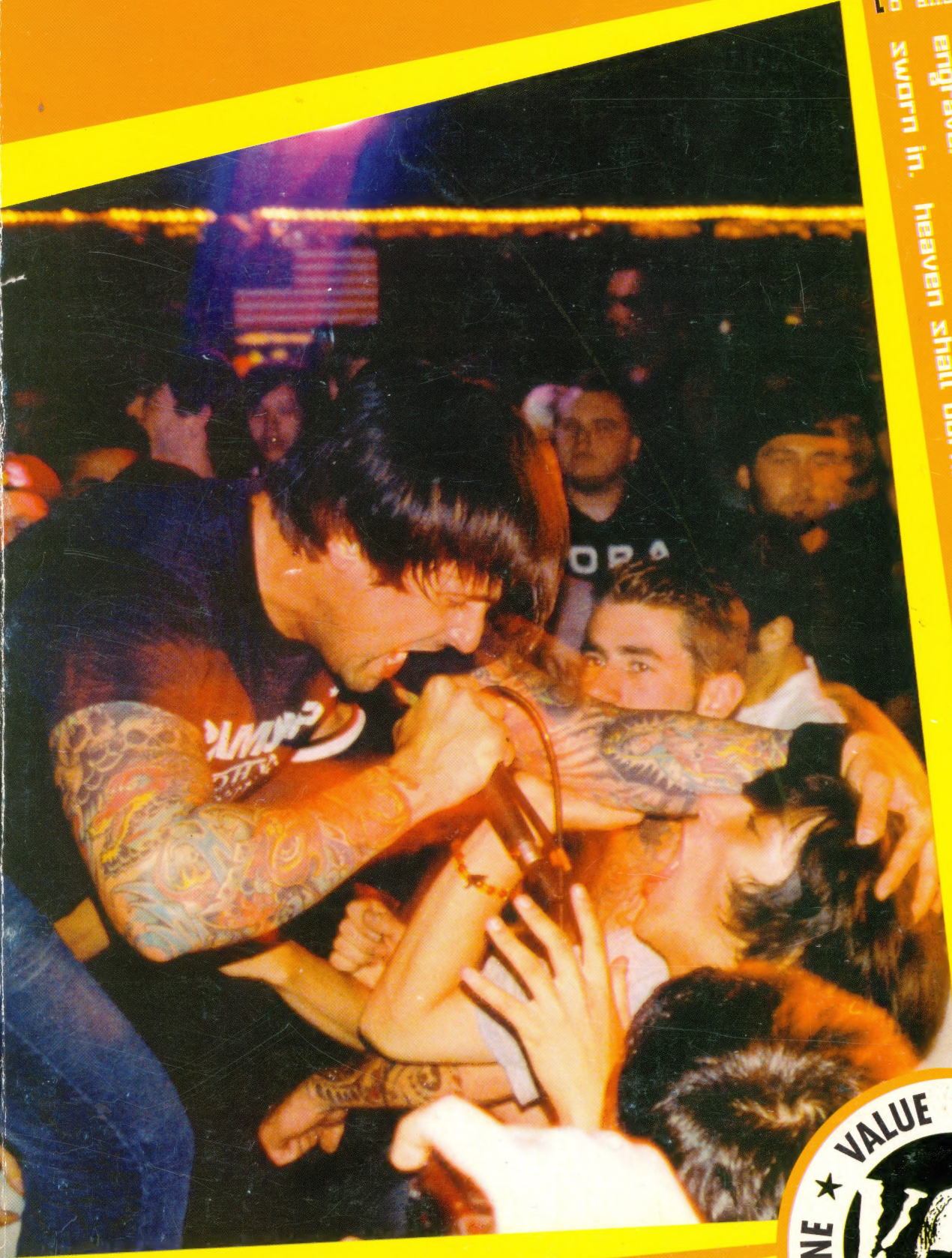


[vælju: of strenθ]

ISSUE  
8 and

buried alive. the hope conspiracy. batch. drowningman. circle.  
engrave. A18/ new age records. hml. sensefield. new and original.  
sworn in. heaven shall burn. articles. photo galleries. reviews.

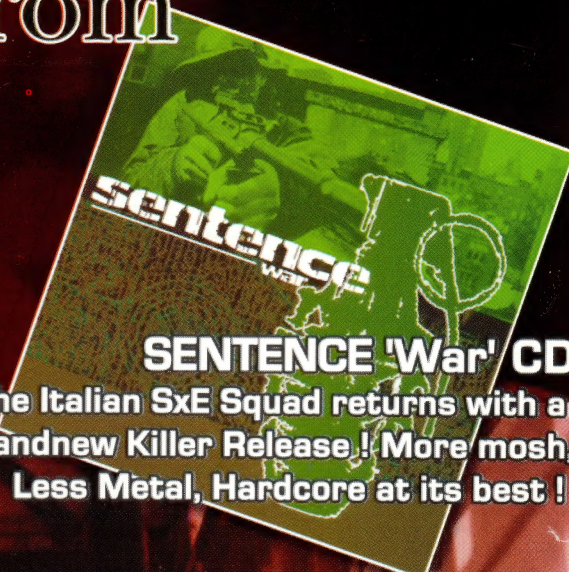


ICELINE 9-0000 0



summer sweeties from

# Goodlife



## SENTENCE 'War' CD

The Italian SxE Squad returns with a brandnew Killer Release! More mosh, Less Metal, Hardcore at its best!



## last year



pictures, letters & memories

## THE LAST YEAR 'Pictures, letters & Memories' MCD

Amazing NEW YORK ROCK/CORE.  
For fans of Midtown/New Found Glory.



## SCARROTS

### 'Peace of Sunshine' CD

Kick ass Belgian Emo punk!  
Think Weezer meets  
Get up Kids!



## TRUSTKILL RECORDS 'The Future of music' HYBRID SAMPLER !

Features the best Hardcore music -  
Poison the Well, 18V, Nora, MPB,...  
includes 6 VIDEOS, photo gallery,  
label History/Catalog, NEAT!



## GOODLIFE 5

Limited sampler.  
Features hitsongs  
and previously  
unreleased tracks!

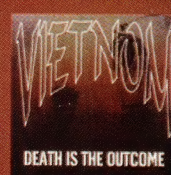


NEW LIMITED EDITION PICTURE DISC LP'S



## REPRISAL HOME VIDEO

totally PRO video, shot around the world, clips,  
interviews, live, fights, crazy JAPAN footage, etc...



CHECK OUT THE NEW 100% SECURE WEBSTORE



VISIT OUR WEBSTORE [WWW.GOODLIFERECORDINGS.COM](http://WWW.GOODLIFERECORDINGS.COM)

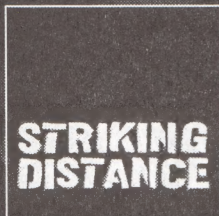


# REFLECTIONS

## WORDS | MUSIC



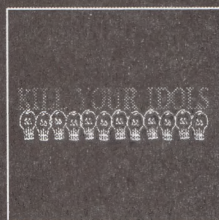
BLACK WIDOWS [STOPS A BEATING HEART] 9 SONG 10" [AUG 15]



STRIKING DISTANCE [THE BLEEDING STARTS HERE] CD [AUG 15]



COUNT ME OUT [PERMANENT] CD [JULY 1]



KILL YOUR IDOLS [13 SONG] LP



FACE TOMORROW [FOR WHO YOU ARE] LP/CD



TIME IN MALTA / BREATHE IN [SPLIT] 12" CD



SWORN IN [S/T] 7" MCD



STRETCH ARM STRONG [A REVOLUTION TRANSMISSION] LP



I DEFY [FIRST STRIKE] MCD



SHARK ATTACK [DISCOGRAPHY] CD



AMERICAN NIGHTMARE [FIRST YEAR] CD



REACHING FORWARD [BURNING THE LIES] LP/CD

## LATEST REFLECTIONS RELEASES

- RFL031 BLACK WIDOWS [stops a beating heart] 10"  
 RFL030 STRIKING DISTANCE [the bleeding starts here] CD  
 RFL029 COUNT ME OUT [permanent] CD  
 RFL028 FACE TOMORROW [for who you are] LP/CD  
 RFL027 KILL YOUR IDOLS [13 song] LP  
 RFL026 TIME IN MALTA / BREATHE IN [split] 12" CD  
 RFL025 SWORN IN [s/t] 7" / MCD  
 RFL024 STRETCH ARM STRONG [a revolution transmission] LP  
 RFL023 I DEFY [first strike] MCD  
 RFL022 SHARK ATTACK [discography] CD  
 RFL021 AMERICAN NIGHTMARE [year one] CD  
 RFL020 REACHING FORWARD [burning the lies] LP/CD

## BACK CATALOG

- RFL019 GOOD CLEAN FUN [straight outta hardcore] CD  
 RFL018 SIREN [the struggle goes on] 7"  
 RFL017 THE CONTROL [sidearm] 7"/MCD  
 RFL016 ENSIGN / REACHING FORWARD [split] 7"  
 RFL015 AVERSION [a strong dislike] CD  
 RFL014 108 [curse of instinct 'final tour'] VIDEO  
 RFL013 ZEGOTA [movement in the music] 12"  
 RFL012 STRETCH ARM STRONG [it burns clean] 7" / [enhanced] MCD  
 RFL011 BLOODPACT / REACHING FORWARD [split] 7"  
 RFL010 GOOD CLEAN FUN [on the streets...] LP/CD  
 RFL009 REACHING FORWARD [for the cause] LP  
 RFL008 SRI [union square] MCD  
 RFL007 AUTOMATIC [lowrider] 7"  
 RFL006 7SECONDS TRIBUTE [v/a fight the world not eachother] CD  
 RFL004 I HATE YOU. [the prime directive] 7"  
 RM 015 REFLECTIONS MAGAZINE #15 COMING END OF SUMMER 2002!  
 RM 014 REFLECTIONS MAGAZINE #14 W/ ENSIGN, LIFE'S HALT, TOUR REPORTS  
 RM 013 REFLECTIONS MAGAZINE #13 W/ TRIAL, STRETCH ARM STRONG, MAINSTRIKE  
 RM 011 REFLECTIONS MAGAZINE #11 W/ COMPILATION 7" H-STREET, R.O.T.P

## WWW.REFLECTIONSRECORDS.COM

CHECK REFLECTIONSRECORDS.COM FOR THE LATEST INFO, REFLECTIONS NEWS, MP3s, REFLECTIONS E-ZINE, MSG BOARD AND EXTENSIVE ONLINE STORE. W/ CREDIT CARD AND PAYPAL ORDERING. LABELS WE CARRY AND SUPPORT: BRIDGE NINE RECORDS, DEATHWISH RECORDS, LIFEFORCE RECORDS, DEFIANCE RECORDS, MARTYR RECORDS, DEADBY23 RECORDS, THORP RECORDS, CUT THE TENSION FANZINE, TO NAME JUST A FEW.

REFLECTIONS RECORDS SPOORWEGSTRAAT 117 6828 AP ARNHEM NETHERLANDS INFO@REFLECTIONSRECORDS.COM





## EDITOR

Jean-Paul Frjins

## LAY OUT & DESIGN

Jean-Paul Frjins

## REVIEW STAFF

Erik Jacobs: (EJ)

Ernesto Beckerlingh: (EB)

Jan Vanden Boer: (JV)

John Jansen: (JJ)

Jean-Paul Frjins: (JP)

## BACK ISSUES

Issue six. Interviews with Bane, Driven, Converge, Another Victim, BK, Nyarl, Race Traitor, In Truth, Surface, reviews, pictures plus a CD sampler. \$6 ppd. world.

Issue seven. Interviews with My Hero Died Today, Fear Factory, Kill Holiday, Grade, Today Is The Day, Gameface, reviews, pictures. \$5 ppd. world.

## ADVERTISING

Write, call or email in advance. Rates are fairly cheap and we're easy to deal with.

## REVIEW POLICY

Always send on compact disc format, if available. Make sure to send the whole package. No lyrics, no review!

## CONTACT ADDRESS

Value Of Strength [mag]  
Kloosterstraat 53  
6369 AB Simpeldveld  
The Netherlands

This time it's not September 11th that scared the shit out of me to fly, but the fact that 10 minutes ago, when I was still in Chicago at O'Hare airport sitting in a plane waiting for take off back to Amsterdam and encountered a false start or whatever it's called professionally. That was quite an experience! If you never feared flying before this, it's of course a good way (if not the best) to get it! What exactly happened, according to one of the pilots, is that there was any miscommunication between the control tower and the crew of our plane who were waiting for take off and another plane that was already coming in... 'Nothing to worry about', they said... Holy shit! Anyway, we just left Chicago and I guess everything's okay right now as we're still up in the air...

In case you couldn't tell by reading aforementioned, I was in Chicago and surroundings for the past couple of weeks. Again I had the time of my life and attempted a lot. Saw a lot of shows all over the Midwest but mainly visited friends this time. I didn't travel as much this year as last year, but still did a lot of things that kept me busy all day during my stay. More about this later on in the introduction...

During my stay in Chicago I planned on writing the intro for this double issue. Of course this didn't really work out the way I expected and turned out to be a last minute writing. So right now I'm writing the first lines on a throw up bag here on the plane, as I don't have a decent piece of paper to write on. At least I did some thinking about issues that I possibly can bring up to talk about in this section. Preparations are made, it's just finishing up the whole because there's enough to talk about after two years of absence. Well, I don't necessarily want to call it absence, because I was still around and busy 24/7 as well as everyone else involved in the realization of this magazine. Also not to blame is that we were simmering on a lower flame the past months, because we were not. Most of us were constantly working on issue number eight. The issue of Value Of Strength that never came out but which was basically ready to be published last year in March! This didn't happen back then for the very simple reason that I went through some hard times, the months before. On personal level I went through some major changes and had a dip. I wanted to have these issues solved first before I started doing and working on anything else. At least my life is back on track from all hard times I had to deal with a year or so ago. And I'm super happy about that. But then, I decided to quit working my job after a good number of years. I did that for the simple reason that I'm no longer into the kind of work and it was too stressful for me in the end. Besides that, I'm looking for a more creative and less organizing job. But the graphic design market doesn't offer a lot of perspective right now here in Holland. It's hard to find a job. I also did some job searching while I was in Chicago, but I couldn't find more than two graphic design jobs in the entire Chicago area. So at some point I think that it's very hard to find the right job, the job you have studied for, at this moment, no matter where you live. But I won't give up of course and keep on sending out resumes, as I want to have a job again a.s.a.p. and no longer receive monthly unemployment money from the government.

All this happened in the meantime while I was back working on this magazine again. The fact that I didn't do anything for a couple of months didn't go unheard and resulted once again in a major delay for the release of this double issue. Some interviews and certain articles initially intended for issue eight, ready to get published were scratched and some of them are maintained but adapted so that you, as the reader, don't get the impression you're reading a two year old interview or article. In the end I think we can



1: Hanging out at the bowling club. 2: Isn't he cute girls (and boys?) 3: Black Widows. 4: No Warning. 5: Chicago downtown. 6: Great America sucks.

be satisfied the way everything turned out and hope mainly that we can continue putting all our effort and spare time in this publication uninterrupted. Another stumbling-block responsible for all major delays are the CD-reviews. Writing reviews is a pain in the ass, always was and always will be. Therefore I want to thank Erik and Ernesto one more extra time for helping me out big deal. Both of them are responsible for approximately 80% of the published reviews in the 40 pages counting section in this issue! Hereby I also would like to mention one more time that all reviews are personal given opinions and that the person who wrote a specific review is the only person responsible for it, whether it's a positive or negative review. Don't send me emails, don't write me and definitely don't call me to let me know what you think of whatever is said. Instead you've a possibility to write to the person in question directly as all email addresses are mentioned in the colophon on one of these first pages. If you think you can contribute with your writing (review) skills and add something extra to the realization of Value Of Strength, please get in touch with one of us, as we're desperately searching for kids that capture the spirit of veganism and straight

## WHAT WE ENJOY...

**ERNESTO BECKERINGH: (EB)**  
[xcontemptx@hotmail.com]

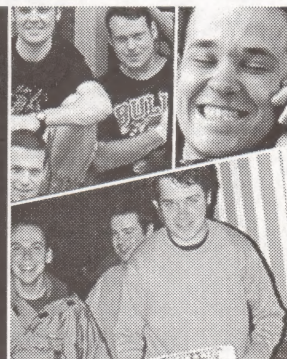
Evasion book  
Malkovich-record release party @SCSI-cel  
Lack-Blues Moderne, Danois Explosiv  
Amdi Petersen Armee-live @ ACU  
JR Ewing-live @ Mannheim festival  
The rise and fall of [www.nightwork.org](http://www.nightwork.org)  
Old Man's Gloom-I, II & III  
Keelhaul-live @ Den Bosch  
As Friends Rust-'A young trophy...'  
Inside Front #13

**ERIK JACOBS: (EJ)**  
[xerikjacobsx@hotmail.com]

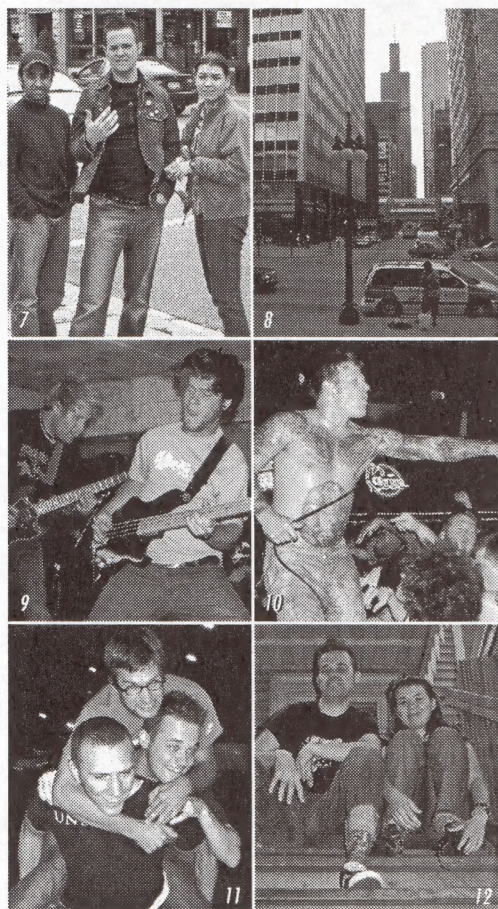
Thursday-Live + Full collapse  
Hatebreed-Perseverance  
Taking Back Sunday-Tell all your friends  
New Found Glory-All  
Breathe In-From this day on  
The Rise-Signal to noise  
Paint The Town Red-Last gang in town  
Blood Red-Hostage  
Throwdown-All  
Milemarker-Anaesthetic

**JOHN JANSEN: (JJ)**  
[xspiritx@hotmail.com]

Dashboard Confessional-Everything  
Cave In-Jupiter & Moons of Jupiter  
The Juliana Theory-Emotion is dead  
Brandtson-Trying to figure each other out  
Boy Sets Fire-After the eulogy  
Jimmy Eat World-Clarity  
Disembodied-Everything  
Eighteen Visions-Until the ink runs out  
Creation Is Crucifixion-everything  
Zao-everything







7: Hanging out in Chicago. 8: Chicago downtown. 9: Open Hand.  
10: Cro Mags. 11: Going crazy late at night. 12: Keepin' it real for Holland.

edge in a true sense during these days to help us out writing reviews. If you're one of the few people out there who has a lot of extra time and think that hardcore and/or punk rock is more than just moshing hard, and wearing the right clothes to the right show, you should definitely get in touch!

Talking about help, since we're publishing articles again we're looking for enthusiastic, motivated and dedicated kids who want to have their writings published in Value Of Strength and aren't afraid to get criticized. Anyway, enough whining about this... If you already checked out the contents of this issue you can see that we have a nice mixture of as well US and European bands. I remember talking in issue seven about the fact that I felt bad for lacking on European band interviews and that I started talking about three cool European bands, namely Deadbolt, Circle and Engrave. Two from these bands are part of the contents for this zine. Deadbolt broke up in the meantime and their interview didn't work out because of this unfortunately. Other than that there's an interesting interview with Buried Alive's Scott Vogel during the final days of this band's existence. I also inter-

viewed The Hope Conspiracy at the time they were about to release their debut record on EVR. This interview took place a while ago but is definitely worth checking out as it's a no time-bound interview. Through email I interviewed the rest of the featured bands in this issue. Again we did some talking with people we think are interesting to talk to. Just find out yourself... The wider orientation and focussing than just what's cool to hardcore norms, and being more open minded without giving up on our ideals, what I talked about in the previous issue, worked out in my opinion. That gives me hope and encourages me to start working on future issues. As long as we can keep this flame burning I'll never give up on doing this. The amount of people who really care in our scene is hard to find at the moment but as long as there are some left, I'll keep doing this and it's for those kids that we will keep this zine going.

As I already mentioned earlier in this piece of writing, I was in the USA for the past three weeks and had a great time hanging out with friends. I don't want to go too much into detail about this trip as there are already two tour reports from my last US trips in this issue only! But I don't want to keep you from the fact that I've bruises all over my arms and legs from the countless 'knee-kicks' I got from Charlie, one of the kids I hung out with during the past three weeks. I can still feel the most recent 'knee-kicks' I got at the airport while, in the meantime, I'm a couple of hours on my way back home... Anyway, my initial plans of this trip where that I would go to New York. This didn't happen as Neeraj flew out there and I didn't really have the money to buy a round way ticket to fly out there. I thought we would rent a car. So I ended up being in Chicago for three weeks. During the week I stayed in the city and in the weekends I took the train out to the suburbs to relax from living in the city. One of my friends bought a super nice town house in the suburbs which is a good stay. While being out there all we did was going to malls to do some shopping, dining out and if there was a show we would go there. While being in the city I took the CTA or drove a bike all around. Went to museums and hung out in downtown Chicago most of the time. Every Monday night we went to a bowling place where hardcore kids meet and hang out, which was a lot of fun, especially to see everyone back again. We also did some bridge climbing, which was totally kick ass. We drove out by car to one particular rusty bridge and we climbed all the way up there. It was kind of dangerous to do as you had to watch every step because the bridge was old and rusty. And since trains rushed by every couple of minutes you've had to watch your back as it made the whole bridge shake like crazy. But once being all the way up on top of the bridge, it was all worth it. The view all over Chicago by night was amazing. Overall I experienced my stay out there, this year as being in my second home town, as I pretty much know my way out there and the time I spent out there was just like being at home but with different people. Show wise I went to every possible show I could go to. Back home in Holland I did some research on shows in the Chicago area I wanted to go to and while being in Chicago, I found out about even more shows I wanted to go to. There were days that I went to a couple of shows, but I won't go too much into detail about the shows, just take a look at some of the pictures I took... Everything comes to an end. So does the seven hours lasting flight back home. This is a good reason for me to stop being boring and leave it all up to you. Welcome to the double issue of Value Of Strength, enjoy!

On behalf of Value Of Strength,  
Jean-Paul Frijns.

## TABLE OF CONTENTS

PAGE 4	Kick off
PAGE 8	Engrave
PAGE 14	Buried Alive
PAGE 19	Heaven Shall Burn
PAGE 23	Botch
PAGE 29	Article Mid-West VS East Coast 2000
PAGE 38	Zine reviews
PAGE 43	Article Naming and shaming...
PAGE 46	The Hope Conspiracy
PAGE 53	Article Getting old in the hardcore scene...
PAGE 57	Drowningman
PAGE 63	Circle
PAGE 70	Music reviews
PAGE 112	Amendment 18
PAGE 119	Article A history of love...
PAGE 120	More music reviews
PAGE 123	Article A war affected by media
PAGE 124	Sensefield
PAGE 126	Sworn In
PAGE 129	Article From the East Coast...
PAGE 138	New End Original
PAGE 140	Knut



**JAN VANDEN BOER: (JV)**  
[eoopariah@hotmail.com]

Botch-An anthology of dead ends  
DS13-Killed by the kids  
The Promise-My true love  
Curl Up And Die-Unfortunately we're...  
Shark Attack-Discography  
Converge-Jane doe  
Dag Nasty-Minority of one  
Knives Out-Heartburn  
Chain Of Strength-The one thing...  
The Suicide File-S/t

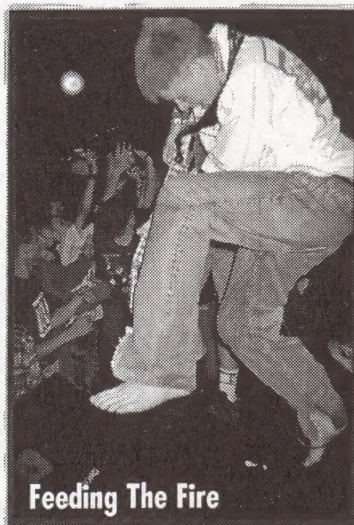
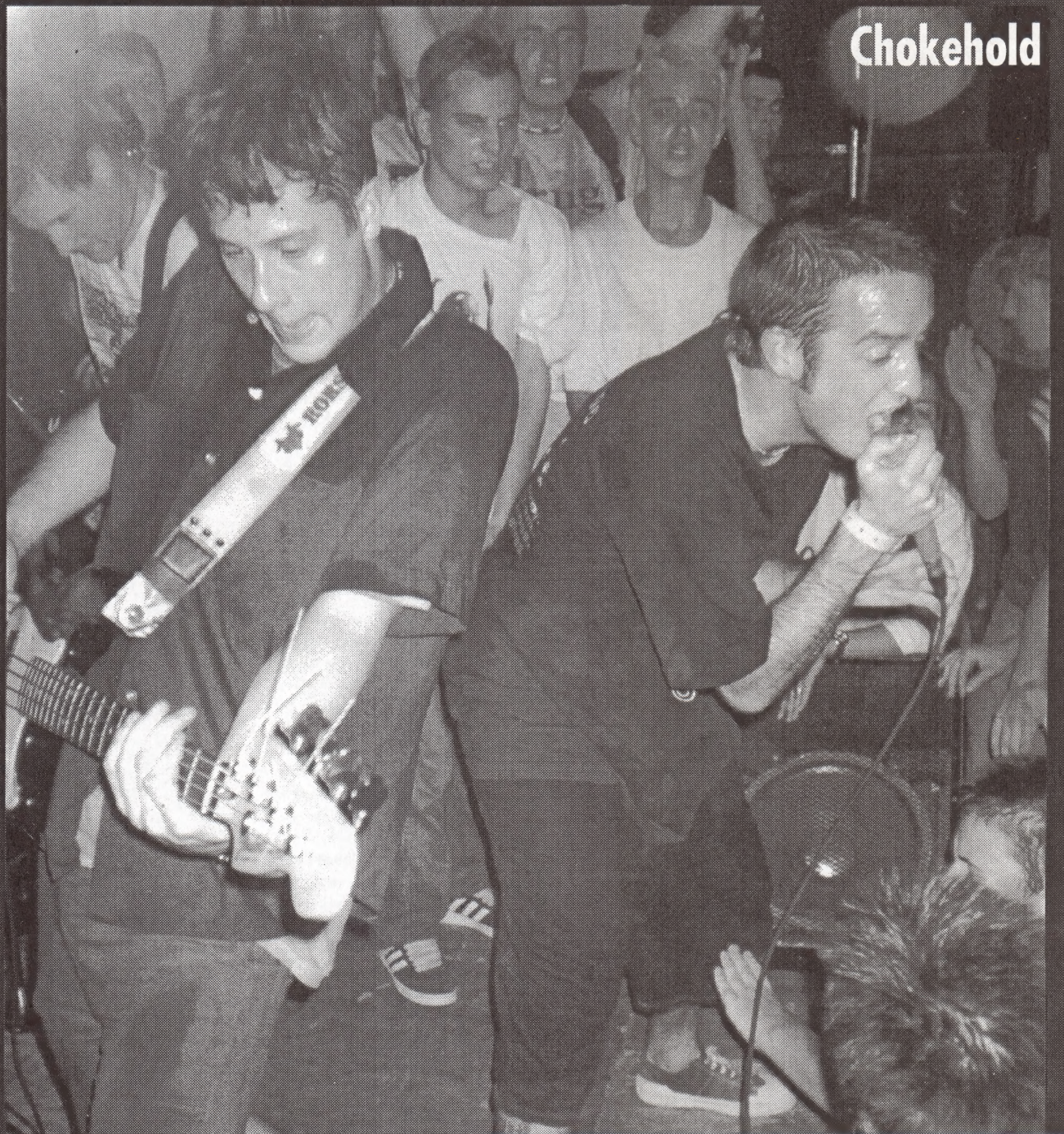
**JEAN-PAUL FRIJNS: (JP)**  
[vofstrength@hotmail.com]

The Hope Conspiracy-End note  
Queens Of The Stone Age-Songs for...  
Botch-An anthology of dead ends  
The Promise-My true love  
The Faint-Danse macabre  
Isis-Oceanic  
Cave In-Tides of tomorrow  
No Denial-Soundtrack of decline  
Black Widows-Stops a beating heart  
Zao-Parade of chaos

WHAT WE ENJOY...



# Chokehold

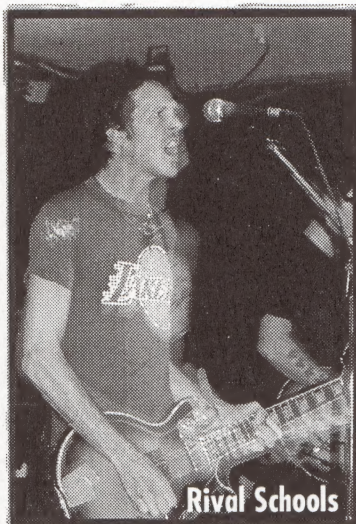


Feeding The Fire

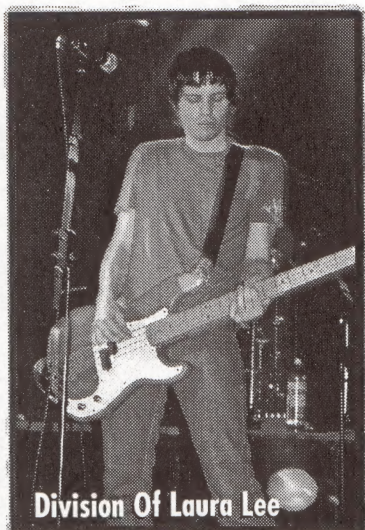


4 Walls Falling

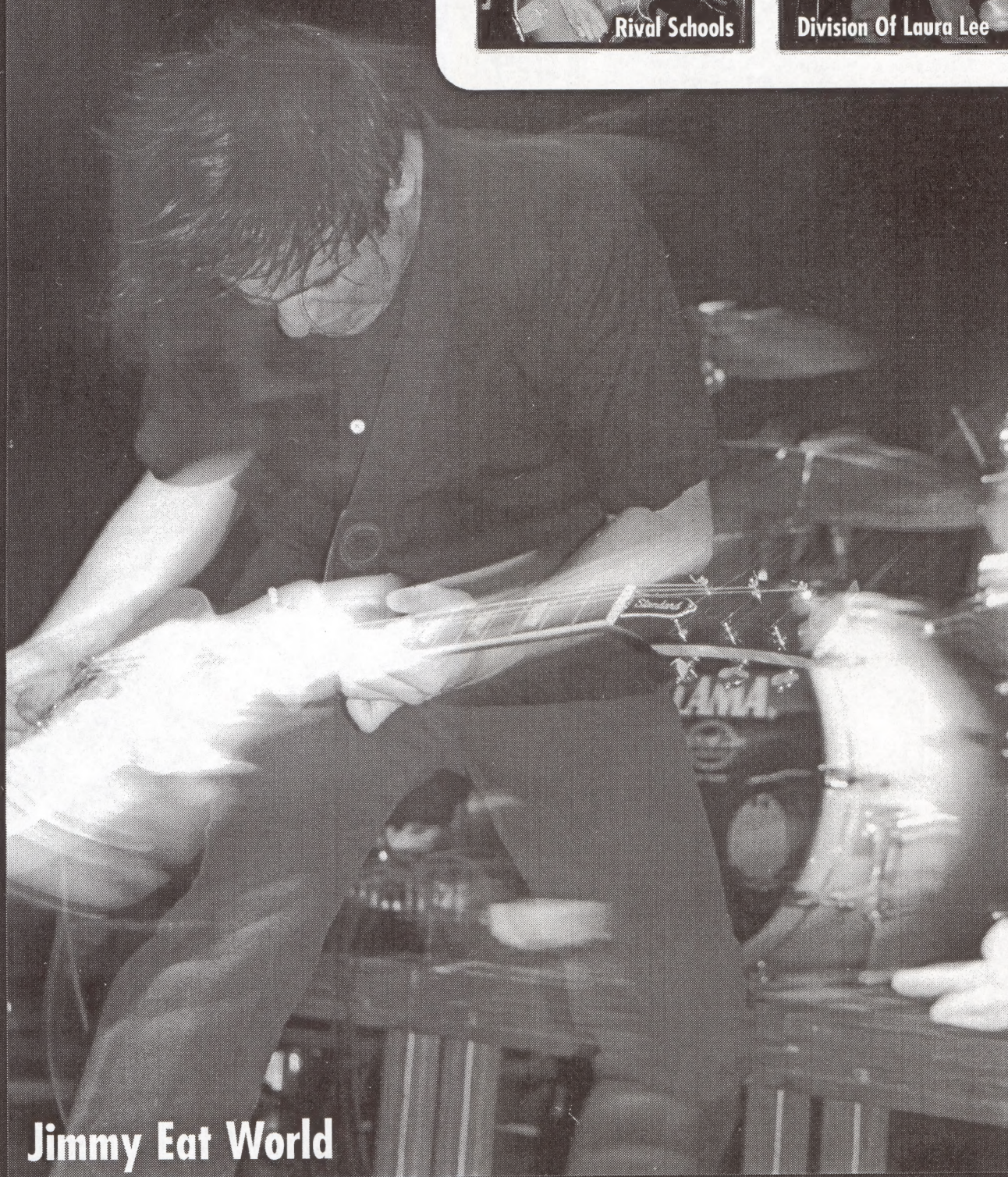




Rival Schools



Division Of Laura Lee



Jimmy Eat World



#### How did Engrave get started?

**Andreas:** Engrave developed from a band called Appeal To Reason, which our drummer Maurice and guitar player Jochen and me started in 1997. We did a demo tape (which was torn apart in a Value Of Strength issue by the way...) and some sampler contributions. At the beginning of 1998 we were searching for a second guitar player and asked Norman who used to play in a band called Loxiran but moved to Aachen due to studying. Having Norman in the band helped shaping our sound and moving it into new directions. About half a year later Eric, our bass player at that time, decided that he could no longer be in Appeal To Reason, because he wanted to concentrate on his other band Lightsome and began to study. Therefore we were in need for a new bass player and we decided to ask Roland to

join the band since he had already proven his technical bass playing abilities in the infamous band Bolzen. After Roland had joined the band we figured out that we had changed a lot as a band, both music-wise as well as concerning the members, therefore we came to the conclusion to change our name.

We were then called Bury Every Hero for a short time until we decided to change that name again into Engrave. Since then we played plenty of shows, released a seven inch, a split ten inch with the Italian band Todiefior, a split seven inch with the German band Yage and did some compilation tracks. Sometime around the summer of 1999 Norman decided to move back to Hamburg and we were left with a big gap to bridge. Soon after we asked Joongsung to join us. However things didn't really work out

with him, we had some personal problems, which really surfaced on the first tour we did with him, as well as problems concerning our musical work together. Though I don't blame him for that. I guess he had his own personal problems to fight with at that time as well as his other band Reno Kid. And we didn't really know him when we asked him to join us, so going on tour right after he had joined the band wasn't probably the best decision since everyone knows that going on tour puts a lot of stress on everyone and you don't

really have any space left for yourself. Anyway right after our winter tour through Scandinavia with the Yage guys he decided to leave the band to concentrate on Reno Kid.

We then continued as a four piece and released another split 7 inch with the Spanish band Standstill. The two songs on that slab of vinyl were the only songs we did with Joongsung in the band, very good songs I think however. Engrave is now: Jochen, Maurice, Roland and Andreas.

**i wouldn't be satisfied if every  
song would sound the same  
you have to keep things diverse  
in order to remain interesting**

#### Engrave evolved into a complete different band ever since the first EP came out. What happened?

**Andreas:** I think what happened was just natural progression and evolution so to speak. If you listen to the first seven inch and compare it to the split ten inch there is of course a remarkable difference but it's not like we sound completely different; the music just got a little more chaotic and the voice a little more harsher. A lot of that happened due to musical progression I guess, it's just normal for a band to grow and try new things; I wouldn't be satisfied if every song would sound the same you just have to keep things diverse in order to remain interesting. Maybe our musical taste changed a bit to, straying away from the more classical new school stuff to more chaotic stuff, but overall I think we didn't evolve into a

# ★ engrave ★

Photo credits | Kay, Bowi, Ondra, Joyce Ploum & Jean-Paul | Interview | Jean-Paul



Since we have one monetary system now in most countries here in Europe and since border crossings belong to the past for a good number of years now, I consider Engrave, from Germany, as one of the local bands in my area, the 'Eu-regio'... These guys caught my attention after seeing them play lots of shows in my hometown area. They're one of the most intense bands walking around here and their records show off that they're able to produce a great sound wall of chaotic but well thought out and structured heavy music. Reason enough for me to get in touch with them. This interview is done through email and all questions are answered by Roland (bass) and Andreas (vocals)...





completely different band, I think one can figure out the progression but still realize the sound of the band. After all I would still like the band to move forward; as a perfectionist I want every new song to be better than the previous or at least to keep the level. However I still think there is a lot of room for progression and I would like to try new and different things. Roland: Well, I wouldn't say we changed into a complete different band, simply because it's been the same people that wrote and played the songs we recorded for the split with Todieför and Yage. I believe the songs for the first 7" were written at a time when the both guitar players (Norman & Jochen) started writing songs *together*. Appeal To Reason was playing more "traditional" new school hardcore whereas Norman was already into a more chaotic sound and way of playing stuff.

So, in a way Norman really changed the band's way of writing new songs and I believe he also had a great impact on Jochen's style to play, even though it's not like Jochen wouldn't have his own way to play and make up new riffs. On the other hand you have to consider that there are a bunch of bands today that really play a new style of hardcore.

You just have to try new ways of writing songs, in order to keep it interesting for yourself. In a way the music you listen to always kind of affects you and influences you're ways to write music, so I'd say it's just natural that you want to keep things fresh and interesting for yourself and whenever you check out new bands that play even more crazy stuff you start to reflect that in your progress of writing songs...

**On the split 7" with 'Yage', I noticed you have one song entitled in German (Selbstzerfleischung) with lyrics written in English and another song called 'Translocation Experience' with a combination of German and English lyrics. It's great you guys do this, but it's kind of confusing. What made you decide to do this?**

Andreas: It was certainly not meant to confuse people cause we/I want people to understand what we want to say. Therefore we added explanations to the lyrics since I thought the lyrics to the songs on the first seven inch were a bit

hard to get a meaning out and confused some people.

The mixture of German and English lyrics just happened; it wasn't intentional, I didn't sit down before writing those lyrics deciding I want German and English lyrics it just served the purpose which was getting across what I wanted to express. You know, language and words are just man-made symbols for human communication and sort of bring certain restrictions with them. It's restricting to only use one language and considering the fact that I'm not a native speaking English person it's even a bit hard for me to express myself. Though I like the sound and flow of the English language and therefore mostly use English maybe I will write a whole song in German one day, but at the moment I feel more comfortable expressing myself in English which might sound a bit weird because I just stated in the previous sentence that it's hard for me to express myself in a foreign language, but I feel more comfortable doing it in English. As I said, language and words are just symbols for human expression and I take and use whatever I can to express myself. I'm already considering to use French in songs although I'm not good at French... So the two songs on the split with Yage happened to have partially German lyrics cause it fit in the context sounded and looked good and well, I didn't know how to translate it. I also thought about translating the German parts into English but it sounds kind of shitty... However the trans-

lation for "Selbstzerfleischung" would be something like self tormented or self tormentation (I guess Selbstzerfleischung reads and looks better anyway). The translation for the German lines in the song "Translocation Experience" would be something like this: "If I wanted to, I still could not sense this freedom (unbound), totally detached from time and space to once live just for the moment." In my opinion it functions just in German... However if there are any questions concerning the lyrics or whatever please get in contact, we are always happy to receive any responses. Communicate

**'All the passion to keep you moving', is the title of the split 10". Where does this refer to?**

Andreas: I have to admit that the title happened out of a misunderstanding between me and Roland, as he asked me for a catchy phrase or slogan and I thought it would be for a flyer to promote the ten inch, but since he asked for a title for the ten inch that phrase became the title and after all I think it fits the record pretty well. When we chose that title, I thought about what attracts me to hardcore/punk which is for a big degree its sincerity and the emotions it carries, its passion.

Furthermore what keeps me going and breathing is the appreciation, love and passion I receive from friends, family and my girlfriend. One aim for me as part of the band is to express those feelings and

best have others feel the same way. The same way I feel when I am hugged (at a show) by friends or hug friends myself and the way I feel when I attend a show and have the opportunity to witness people/ friends pouring and venting their souls and hearts through music playing on the floor in front of a handful of people.

Roland: At first the title really happened out of a misunderstanding. But when I look back at the time when we wrote the songs for the record and see that today the band still means so much for me, I know that all the things that keep me close to the hardcore scene and the fact that I'm playing in this band is for most parts all the passion that I put into this "project". The opportunity to play shows, meet people, see other countries and really get a lot back from people that can relate to the feelings, emotions and thoughts that are carried over by this piece of plastic is just so incredible. And this fact is also the reason for me to keep on doing this and keep moving forward, trying to write new songs, playing places we haven't been before and so on.

**Does everyone in the band relate to the lyrics?**

Andreas: I guess so, though I can't swear... Actually we don't discuss the lyrics among the band I just write about what I feel and if they disagree with it they can tell me about it and we'll try to manage that. However one has to keep in mind that we are five individuals and do

not have the same opinions and the band is not a forum to bring about social change or ignite the vegan war, instead we display our emotions and voice our opinions about certain topics which have to be seen as personal opinions and not objective truths. Anyway I do think we generally agree on the lyrics, though it would be great if the others would as well write lyrics that they feel strongly about and sing/ scream along something that means a lot to them. I think that would make the band even more special and personal to them, as well as the ideas that are voiced in our music more diverse.

Roland: I guess in a way we all can relate to what Andreas has to say cause we all know each other for a long time now. Still, for most parts it's his personal opinion and I guess we're happy with that.

**Don't you think, in one way or the other, it's a pity that more and more hardcore bands nowadays based their lyrics on personal issues while in former days this didn't occur a lot. Basically it was the opposite from what it was only a couple of years ago. It seems that songs based on outspoken issues have to make room for songs written from a personal approach, don't you think this is a pity?**

Andreas: If I would have had to answer such a question sometime ago I would have had to say that hardcore bands need to speak out on certain issues concerning politics or social topics in order to remain punk/ revolutionary/ to educate people or whatever you want to call it, but nowadays I tend to think that it's not so much the content of a bands lyrics which qualifies a hardcore/ punk band but more the sincerity and the passion which is expressed. Of course any lyrics containing racist, sexist, homophobic or other discriminating contents are total bullshit and have no place in my definition of hardcore, but aside from this anything which comes from the heart which a person strongly feels about, or simply anything which a person has on its mind is worth expressing. Fact is that the hardcore/ punk scene was never as political revolutionary as it likes to portray itself; sure there are individuals who are politically active and voice their opinions but I would consider the vast majority of the scene (myself included) either apolitical or mar-





ginal politicized aside from the standard issues such as veg(etari)anism, straight edge, racism and sexism. Of course those are important and still need to be discussed but I would say personal issues which are strongly felt about are more worth expressing than halfassed screaming the same slogans which (almost) everyone in the scene has already internalized. One has also to keep in mind that ideas expressed as lyrics are always just ideas - nothing more nothing less - there is no objective truth as long as you are not referring to statistics or historical truths or something like that. Furthermore hardcore/punk can't replace education, it can draw attention to certain subjects but it is up to the people to educate themselves. So I would say that it's not bad that bands tend to have more personal topics than before as long as issues of political/social concern are not forgotten. You got to have a good mixture of issues and always remaining your sincerity. Write about what affects you!

**Andreas, you already mentioned that Engrave consists out of five individuals. This always comes across on me as something which is incomplete as I'm pretty sure there has to be something within the band all of you relate to and which might have brought you guys together and formed you as Engrave (with exception for the love of hardcore and punkrock music)...**

*Andreas:* Actually what brought us together was the friendship and close contact Jochen, Maurice and me had since we went to the same school, that plus the love for the music (you just can't keep that out of mind). With Roland and Joong Sung joining the band it was first more a functional thing as we didn't know them that well at first and since we needed a new bass/ guitar player but off course that evolves sooner or later into friendship and I can for sure say the one thing that binds us (aside from the music) is friendship and I wouldn't want it any other way, though we don't spend as much time together as we used to since we live in different towns and have all our different occupations, which is sort of sad. But aside from that we are all quite different I guess... I mean we are all vegetarians except for Jochen and have certainly punk/ leftist attitudes but aside from that

we are varying in our ideas, expectations and goals we have for our lives. We don't want to bring across a certain message and use the band as a soapbox to overthrow the system or something like that. Most importantly is that we want to have as much fun with the band as possible playing the music we love to friends or complete strangers, travelling a lot, meeting people and making new friends and pouring out our hearts by playing the music we like most. So I guess that's what formed Engrave and keeps it together, I'm sorry to say but aside from that we don't have a political agenda within the band.

**The two latest Engrave releases look very eye-pleasing lay-out wise. Is the record lay out from great importance to you guys, did you, for example, search for a certain concept from the lay out of the split 7" or the split 10" which has an abstract drawing on the cover?**

*Andreas:* The lay-out of our records is of course of great importance for us as it is something which we have achieved which presents our musical efforts and just the thought of having something as a record which is the product of our efforts makes me quite happy. Therefore we surely want our records to be perfect (or rather to please ourselves) and I can say we couldn't be happier with the way our previous releases turned out lay-out wise. We

were blessed to have some great people designing the lay-outs for our records such as Andre Liegl who is quite famous for the artworks he did for other bands, our friend Rolf who runs a mailorder and is quite busy designing artworks and websites for other people/ bands and a friend of Roland who is studying art I think (lately as well the Standstill guys who did an amazing job on the artwork of the split 7 inch we share with them). Actually we didn't really have certain concepts for the artwork, we had minor ideas but it was mostly up to the others to design the stuff we didn't tell them we want the cover to look this and that way, but we were always shown and told about the plans they had so we could argue about something we disliked, but after all the stuff turned out really great so thanks again to those guys for helping us out a lot! Anyway the picture on the front cover of the split ten inch is just a photo of Roland which has been sort of alienated, I don't know how he did that... However lay-outs don't have to be super expensive to make a record good looking, diy cut and paste stuff also works for nice lay-out if you know how to do it and do it with love.

**Tell me something about yourself that I don't know and wouldn't know unless you told me...**

*Andreas:* Referring to the band I would have to say that I'm always super nervous before shows and it doesn't get better after all those years. I'm also a person

with a pretty low self esteem which doesn't make it any better. Aside from the band I'm studying politics, sociology and media sciences...

*Roland:* Well, as you might know by now, I'm helping to run Defiance Records for some time now. Since I moved away from Aachen to Cologne I just hung out at the record-store a lot and one day Hoffi asked me if we shouldn't share the work for the label. Right now we're both really busy with it since we've been releasing a bunch of new records lately. But it's a lot of fun and as long as I can do that beside my studies at the University I'm happy with it. I just like to organize things especially related to music and shows. Well, as I said I'm a student at the University of Cologne and I'm studying to become a Primary School Teacher. Beside the usual classes (math, german etc.) I also took classes at the Sports-University and this year I signed up for English and Spanish as well.

**How would you describe the kind of music you play with Engrave to someone who never heard of you before?**

*Andreas:* For someone familiar with hardcore I would say chaotic new school hardcore with lots of screaming with influences ranging from Botch to Swing Kids to bands playing that northern German style like Loxiran, Chispa, Enfold and maybe emo violence? To someone who is not familiar with hardcore I mostly have to

say punk music that's a loud noise with some guy screaming. Describing your own music is always difficult...

*Roland:* I guess I wouldn't even try to describe it to someone who's got totally no idea of what hardcore is about. I believe I'd try to take this someone to a show and see how he likes it. It's just really hard to explain unless you want to leave people thinking we're just a bunch of morons jumping around on stage like crazy...

**Then, how do you explain the jumping on stage to someone who's not familiar to what you're doing?**

*Andreas:* First of all I think it's way more interesting to see a band that has some stage action going on in comparison to one which is just standing still and not moving. That was also one of the fascinating things for me personally when I encountered my first hardcore shows the great amount of energy bands have when playing live.

But most of all not moving a limp while playing music we intend and pretend to be emotional moving wouldn't do the music justice, you just can't stand still when you're playing the wildest things. In another way it is a form of being a child again and stripping away social conventions and just going crazy jumping around like a stupid moron and not caring about any social conventions or stupid behaviour patterns. For me personally it is also a way to go out of myself just letting myself go, since I am not very self confident and pretty shy. So when the noise/ music starts you just forget everything around you and loose yourself in the musical destruction. On a different note I had a conversation with a friend from Italy sometime ago about the fact that going crazy on the stage also shows some kind of appreciation for the music you are playing, like you sometimes see bands that are just standing around with their backs to the crowd not moving a single leg and not even smiling or showing some kind of emotion.

And that's the point I ask myself why are these guys playing music anyway if it doesn't seem to mean anything to them because sincere music to me always goes hand in hand with pouring your heart out some kind of emotional input/ output or involvement.

*Roland:* I guess, if you play music that is





very aggressive, fast and loud you just can't be standing on stage without moving, that's why.

**What's your greatest fear for the year 2002 when the 'Euro' is introduced as new European circulating medium, or do you think everything will go according to plan?**

*Andreas:* Actually I have to admit that I am not up to date with the discussion about the Euro and neither do I have any great fears concerning its introduction. The way I see it is either way the euro will have great losses in its value and certain things will become a lot more expensive like stuff from overseas but for Europe, I don't know... I don't think our life standard will decrease. However I do think that the centralization of power in the European parliament brings certain problems with itself such as power being drawn from the specific countries... political decisions might loose their relation to social problems existing.

*Roland:* I must confess, I haven't thought about this a lot yet, but I definitely see an advantage for people that travel a lot or for bands touring a lot throughout Europe cause it's easier to calculate and you don't get confused too fast. The last time I was travelling to France and Spain with some friends we had to share expenses afterwards and it was a mess finding out how much everybody had paid cause it was all in different currencies and in the end we had to calculate everything in "Euro" to get out who paid what.. ok, but that's just a small example.

**Is there also a lot of tension, and do emotions in Germany also move up high when there's a soccer game between Germany and Holland just as in Holland with us, or don't you care about soccer?**

*Roland:* I just don't give a fuck about soccer. I was really upset about the fact that the last European Championship was used from some stupid people as a platform to let out their aggressions. I mean, this is so stupid. There's just no reason for beating up soccer fans just for the fact that they support another team. But the whole thing is probably too deep inside these asshole's heads, it's not something they do to support their team it's just an event where they feel justified to beat up them-

selves and think it's ok to destroy cafés or restaurants. But I guess this is a general problem of European soccer nowadays.

*Andreas:* Personally, I don't care about soccer, actually I hate it pretty much, but I guess the majority of the German population is into soccer I guess it's something like the popular sport in Germany so there's a lot of tension when there's a soccer game, not only between different countries such as the Netherlands and Germany but also between different groups within Germany itself. After all I think it's a bad thing which I can't fully comprehend, you know you have people coming together to celebrate a sport's game which is a fun thing and it turns out to be bloody serious with like big brawls and stuff. It seems to be also a birthplace for nationalism which is totally stupid and irrational. I, myself tend to think that the world would be a much better place without borders of any kind as they are breeding a false sense of pride which is also shown and practiced in sports of all kinds, since one tends to be always on the side of the sportsmen that come from the same country as oneself does though one's nationality is something which happens totally by chance. I could have also been from Belgium or Holland or from wherever so there's absolutely no need to have pride in something abstract and hilarious as nationality. I also disliked the olympic games for its nationalistic character and the German public being kind of harsh about their sportsmen because they

didn't succeed in winning the most gold medals although they were still top class sportsmen and it's just stupid I don't like the idea of being part of one country, you and me we're just divided by the fate of being born in another country which shouldn't be a reason at all since we're still the same collection of cells nothing more and nothing less.

**How do you explain the fact that Dutch people have to speak German when they are in Germany and when German people visit Holland we also have to speak German?**

*Roland:* You know, this is one of those strange things that I've been wondering about so many times as well. I guess there're a couple of reasons for that: possibly the fact that Holland is a country where a lot of German tourists spend their holidays. You'll find the same for example in Tunisia where most people that you'll meet there also speak German very well. Of course the Netherlands are a very small country so maybe a lot of people would never think about trying to learn a language of such a small country but rather learn Spanish or French... But you know what's interesting: you say '...we have to speak German.' and I would actually never expect Dutch people to speak German with me when I visit the Netherlands cause I always feel somehow uncomfortable and ashamed when people do that. I can't explain why, but I rather speak Eng-

lish. Also, this is not only the fact here at the border to the Netherlands but also in the northern parts of Italy (Südtirol) where you'll find Italian people that will start speaking German with you as soon as they notice you're German. Of course this is because these parts of Italy are officially bilingual just like the German-speaking part of Belgium but I always feel strange and it's also a little embarrassing for us Germans cause I know that other countries in Europe have much better language classes at school or collage and we're a little behind the standard linguistic education, I guess. Well, but the other way around you guys should see that as a great advantage because I believe that in the future it's becoming more and more important for every European to be able to speak at least three languages.

*Andreas:* That's quite a weird question... I don't know why it is that way, myself, I never encountered that situation but I guess it is because a lot of people do think that Dutch people are able to speak German in contrary to the fact that most Germans don't know how to speak Dutch. Maybe imperialism has its hand in this problem too, so... I don't know... in my eyes Dutch people of course do not have to speak German when they visit Germany to expect something like that is total bullshit and narrowminded behaviour, but since I believe that communication is very important people should use the language with which they can express themselves in the best way and if Dutch

people do speak German better than English (the universal language as stupid as it sounds) then why don't use it. If it's the other way around then it's of course better to communicate in English. I guess a lot of Dutch people are just blessed to know how to speak German, to know more foreign languages in contrary to most German people who have to learn foreign languages. I hope that's somehow understandable.

**Was the winter tour you just came back from, the first time you guys went out for a couple of weeks or days to play shows (how long was it actually ?). How was the tour, the response and everything that came along with it?**

*Andreas:* The winter tour wasn't the first time we've been on tour actually it was the fourth time we've been on tour. Before that we've been to England over the Easter holidays and previous to that tour we toured one and a half weeks through Europe in March playing in Germany, Italy, Austria and the Czech Republic, plus the year before we toured through Germany and Italy also. It was also on that tour when we met up with the guys from To Die For who did an amazing job organizing a show for us in their hometown just the day before we were heading out to tour. So this winter's tour wasn't the first time we've been on the road though it was different than the times before, as we (actually Roland so to speak) didn't organize the tour ourselves but trusted others in organizing the Danish and Swedish concerts for us which for various reasons didn't work out that well and we had just two concerts confirmed in Sweden one day before Vage would head out already and we were about to cancel all the Swedish dates because it would have been far too expensive to travel there for just two shows. However that night we could hook up two more shows so we could go to Sweden. But since the planning of the tour was such a mess and happened in a rush we had to deal with a lot of troubles: first the Vage guys had to buy a bus as they were already expecting the Swedish dates to fail and had rent a bus for the remaining dates which was way expensive so they were already in debt at the beginning of the tour. Then on the second day that we were on tour our bus broke down and we had to get it fixed at





a workshop just to have it break it down again after some kilometres on the road again. We then had to get a hired car as our bus couldn't drive any further and had to get repaired, thanks to the ADAC for hooking us up with a fast car and a fuck you for ripping us off with the repair of our bus. The next thing was that the Yages hadn't tires fitted for snowy weather so they had to get back to the workshop where we left our bus to change the tires. Furthermore there weren't a lot of people at the shows due to the holidays and we sometimes didn't even get enough money to cover our gas expenses. We slept in a lot of of squats and one of us got a bad skin rash due to allergic reaction. However we still had a lot of fun and met great people who did what they can to help us out and making the tour possi-

ble, and although we all had to pay for this tour afterwards i consider the tour to be a success because when you think about it, it was just amazing that we were able to go to Scandinavia and play in front of people we have never met before seeing places we have never encountered before.

Two years back I would have never imagined something like this, so thanks to all the people involved: those who set up the shows, gave us something to eat and a place to sleep and just about everyone we met, we had a great time.

*Roland:* Well, I guess that tour was another awesome experience although in the end we lost a whole bunch of money that we all had to pay from our own money... well, Andreas already told about the problems we had with our van

## hardcore and punk can 't replace education, it can draw attention to certain subjects but it 's up to the people to educate themselves

but in the end everything went alright and we made it all the way to Sweden and back... now, that was actually the first time we went on tour together with a band and it totally paid cause we could really help out each other a lot. I really fell in love with Sweden and I definitely want to go there again, we met a lot of really dedicated and nice people and I really want to say thanks to everybody who was busy helping us out!!!

### Are you working on new material? What can we expect from Engrave in the near future ?

*Andreas:* Well we just took a half year break from the band as Maurice has been to France to work on his doctoral thesis and since everything builds on the drums we didn't do anything except for three shows we played during a week that Maurice came home, which were great fun again. We will try to get the band started

again when he comes home again. I guess we then want to concentrate on writing new songs and start working on a full lenght record. That might just take us some time cause we are not the fastest in songwriting but that is our big goal now. Trying out some new things within our music would be great and just improving...Aside from that we are trying to get a second guitar player again. We have already found someone and hope that things will work out with him. We might also go on tour again, this time we're aiming for Spain, but aside from that just rehearsing a lot and playing shows here and there. Basically just Rock!

*Roland:* Yeah, that's about it, writing new stuff and playing a lot of shows...





# endthisday

*sleeping beneath the ashes of creation*



Debut album by this young band from Wisconsin. Endthisday blending the melody of European metal with the energy of American hardcore in a unique way. Endthisday forges a new path for metal in the hardcore world. They combine blistering speed picking, massive breakdowns, catchy sing-alongs, and other well-rounded elements into their music, but never lose sight of what they set out to do: Write exceptional songs.

## ALSO AVAILABLE



HEAVEN SHALL BURN  
"whatever it may take"  
CD/LP



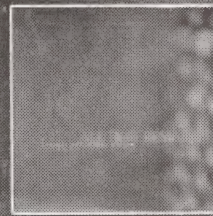
CATARACT  
"martyrs melodies"  
CDep



THE YEAR OF OUR LORD  
"s/t"  
CD



BETWEEN THE BURIED  
AND ME  
"s/t"  
CD



ALL THAT REMAINS  
"behind silence and solitude"  
CD

coming november 25th  
**BEYOND THE SIXTH SEAL**  
new album

## LIFEFORCE

visit our website for our other great releases,  
merchandise, e-store, free mp3s and videos  
[WWW.LIFEFORCERECORDS.COM](http://WWW.LIFEFORCERECORDS.COM)





*Buried Alive, a band not to forget... It's already been awhile ago that these guys decided to part ways. But it didn't keep us away from using the interview we did with Scott Vogel during the final days of Buried Alive. Scott is been around forever and wrote quite some history in the hardcore and punk rock scene by playing in numerous bands, released several records with almost every band he once was part of. Pretty much right after the end of Buried Alive Scott said goodbye to Buffalo after living there for a good number of years and moved to Arizona with his girlfriend to, as it seems, start a new life. Does the end of Buried Alive mean a goodbye from Scott to playing in bands? Well, blood is thicker than water and Scott started a new band called 'Terror'. They just put out a demo and a one sided 7". I'm sure we'll hear more from them in the near future...*

Here we go...

**I don't know how to start. Let's see, what happened that it took us over a year to get this interview going? What went wrong?**

I'm trying to think to the occasions. When was the first time we were supposed to do it? (the phone starts ringing...-ed) See, that's what is wrong (laughter) too much shit. When was the first time? In Chicago?

**Yeah, when I lived overhere, remember?**

What did I do? Try to fucking hang out with Amy (she's Scott's girlfriend...-ed.)?

**No, no... You were supposed to stay at Jim and Carey's but at the very last moment you decided to stay with T. Brummel...**

Is that when you made food?

**Exactly. That was the last time...**

I don't know why. At the computer I thought that this fucking kid (the fucking kid is Sprigg...-ed.) did it. I made him tell and promise me he did it. Still, the other day I asked him and he said he send it to you. Whatever, life happened...

**You just came back from Europe, what's different and what attracts you to Europe? What's different between US and Euro shows?**

I think for the most part it's pretty much the same. You go to the show, you see the distro's rolling, the other bands. Mostly hardcore kids, sometimes overthere there was different fractions, factions of kids at the shows. There's some metal kids, there's always some skinheads. Just normal people that maybe are just there, then you've got like younger... You

know, it's all the same, but the biggest difference is to me first of all, the way you get treated by who ever does the show. In Europe there are a lot more, I don't know

**buried alive's strongest point is our live shows, so we can usually pull it off when people come out to see us live**

if caring is the right word, but I think overhere there's the sense of you know the person that's doing the show is doing a favour for the band. You kind of get treated like that angle, but overthere it's kind of more like appreciated that you're there. So they're trying to feed you and make sure you're okay. That's something I noticed right from the start with the Despair tours, and that's the biggest thing,

that tour overthere we were in a big, let me call it a bus, but it's like a big van with a TV and so much room. When we tour overthere we're in our van which is way too little space. So that was a nice change actually when you've some room to move. In the US, at this point for me, going to the cities and stuff is nice, but I've been to most of them all before, so the thing I look forward to the most is just hanging out with people I've met, and meeting new people. But when we go to Europe, it's fascinating for me to be able

to explore and see different cities and sights and stuff like that.

**Do you have time for sight-seeing and stuff like that?**

Definitely not as much as obviously if you went with a fucking band overthere. One of our goals is trying to get up early and fit that into our schedule. Sometimes there's days that we couldn't pull it off, but for the most part the things we wanted to do, we got done.

**You already mentioned that you were over in Europe with Despair. Was the Buried Alive**

**tour better or different then the Despair tour?**

Yeah, I would definitely say it was better then both of the Despair tours, but not at a huge height. It wasn't like this tour was so big and those were so bad. I think with the Despair tour, there were a handful of shows that were just terrible. Like 15 kids and just bad vibe. On this tour there was no shows, maybe there was one or two that were like that, but for the most part, the shows weren't huge or anything, but for the most part they were all decent turn out. I think Buried Alive's strongest point is our live shows, so we can usually pull it off when people come out to see us live.

**What makes Buried Alive better or more interesting than Despair?**

Musicwise I definitely think we're faster. I think Buried Alive is pretty much faster than most bands at this point. I can listen to like some bands that aren't fast, but for the most part I really need fast parts in songs for me to... I don't know, I'm getting too much into this and it doesn't really matter... I think what makes us different is, I think we're a lot faster, more aggressive, more in your face. Despair can be described as all those things, but I think this definitely steps it up to the next level. And also it's just better song writing, the musicianship is better. The more I work with lyrics, and putting them to songs, and what I want to say, and how it should be



said, the more time goes over the whole thing we're getting better with that too.

**Talking about the song writing. How does that go? How do you fit in lyrics to a song for example? Do the others write the music first and you fit in the lyrics later, or do your lyrics also relate to the music they already wrote?**

The lyrics and the music are written separately. I can write lyrics anytime, like sometimes I'll be driving and I'll start thinking something. I get something in my head and start writing it down. A lot of times I'll be watching TV or looking at a book or something and see like a couple of words together that I like, like a catchphrase, and I write that down. I'm constantly writing stuff and thinking about lyrics, and those guys they practise, are always writing things. Basically what will happen is, they'll get a song together and we record on some little shitty thing just for me to have, and then I'll take it, fit some lyrics to it and I'll tell them this part has to be a little longer so I can fit this in, and this part is going too long because there's going to be no lyrics here, and we'll shape it around that.

**When you wrote lyrics to the song 'six month face' were you feeling sad at that moment about kids in the hardcore scene?**

I can't remember specifically. That's one of the first songs we wrote for this band, so that song is like two years old. But I always feel fucking sad, I wouldn't say sad, I would say fucking angry and mad. But you know, I always feel happy and positive about stuff too. I just think, and I'll get back to those lyrics in a minute, but in general I just think... I mean hardcore is the one thing that I've had, and that makes me happy and keeps me going, keeps me singing, keeps me on fire, keeps me young and pretty much keeps me alive, but on the same note I look at so many people and it just really bumps me out what the scene does to each other or just the people involved. How it's so high-school fucking orientated, and how it's so 'I want to be better than you' orientated, and how it's so I'm the thoughtest, I'm the best, I've more records than you, I've been around longer than you, I've seen this band, I was in this band, I know this person', just so much fucking shit that comes along with it that fucking ruins it. Basically that song is pretty much about, and I'm sure it happens everywhere, once in a while in a scene someone will pop up, like a new face which is great that makes me happier than anything when I see a younger kid that starts coming to shows, I start recognizing his face which means he's at more shows, then you know he starts singing along and dancing, you can just see he's happy, and that shit makes me happier than anything. Those are the type of people that I'll, because I'm in a fucking

band, or I've been in this band, people think that I'm unapproachable, different or something and that's definitely not how I want to be portrayed, you know. I just feel like a stupid, young idiot. So I'll go up to these people, make a comment to them and open the lines of communication and let these people know that I appreciate, and I think it's cool and that they need to keep coming around, keep this thing alive. That's some things about new faces that come around and start dressing the role. You can kind of see right away that they're trying to know all the right people, or they're very opinionated that this is wrong and this band sucks, and don't support this. People that come around and right off the bat are right in the mix of everything, giving their opin-

ions on everything, they seem to be the people that fade out the first. The ones that are waving their flags right from the start and not really knowing exactly what they're talking about. It's just like a face of them, and six months a year down the line they're so far separated from hardcore and couldn't care less about it.



ions on everything, they seem to be the people that fade out the first. The ones that are waving their flags right from the start and not really knowing exactly what they're talking about. It's just like a face of them, and six months a year down the line they're so far separated from hardcore and couldn't care less about it.

**So basically what it comes down to is that Buried Alive is an outlet for you to get rid of some aggression...**

Yeah definitely. Lyrically I like to let out some fucking steam and just playing. It gives me an opportunity at least to get up in front of people and speak about things that I think are important or need to be fucking talked about from this fucking scene. And whether people take me seriously or not, or agree with me, that's up to them. At least for a minute I get them to think about what I've said you know, that things shouldn't be like this and it

should be more like this and... I'm not always right, I'm just a fucking... I don't know everything. I've got a lot of loose screws in my head, so my opinions aren't law, it's just the way I see things so. I mean at this point in my life, whether it's just sad to say or not, the plain aspect of the band doesn't always come first. It's more about travelling and getting away. It's basically my way of staying young and not getting into the 9 to 5 mix, and not growing up, because that shit doesn't interest me. There's a way for me to fucking stay involved in the scene and take care of shit, and explore new people. When I'm getting to a show half the time what I'm thinking about are sad, or when we're playing or shit like that, I'm thinking about 'I can't wait to see this person

**And that's also one of the main aspects that motivate you for playing in band after band...**

Definitely...

**That's awesome... Tell me how you guys get hooked up with each other since all of you played in total different sounding bands before you got Buried Alive going. All you guys came from different backgrounds. I mean, Sprigg was playing in Union before, you in Despair, Joe and Matt played in Hourglass...**

All those bands you've just named were all Buffalo hardcore bands in a certain era of Buffalo hardcore. Union and Despair had more of a thing than Hourglass and Despair, just because some of the people

that were in Union and Despair that aren't in Buried Alive are pretty much good friends, they went to college together and stuff, but just being in bands that play together, we see each other all the times. See those guys/ bands in Syracuse, Toronto and stuff like that all the time, you just become friends with people and I guess all those bands broke up at, for Buried Alive, the right time. There were all these kids that were in bands, working hard, trying to get shit off the ground, and then all the bands broke up so there was just all these kids obviously. Other people didn't want to start bands, they wanted to move on with other things, but there's all these kids and my whole thing was when Despair broke up I was getting called, like One King Down called me and asked me

that were in Union and Despair that aren't in Buried Alive are pretty much good friends, they went to college together and stuff, but just being in bands that play together, we see each other all the times. See those guys/ bands in Syracuse, Toronto and stuff like that all the time, you just become friends with people and I guess all those bands broke up at, for Buried Alive, the right time. There were all these kids that were in bands, working hard, trying to get shit off the ground, and then all the bands broke up so there was just all these kids obviously. Other people didn't want to start bands, they wanted to move on with other things, but there's all these kids and my whole thing was when Despair broke up I was getting called, like One King Down called me and asked me

**Do things still work out the way you guys wanted it to be in the very beginning?**

I don't know. I don't regret anything we did. As soon as this band started, we worked as hard as we fucking could. Try to always make the right choices. I'm happy we did the record with Victory. I'm happy we did the tours with the bands we did it with. Right now, at this point we're just all burnt out on playing all the time. Last year seriously we were on tour so much, at least half the year. The other half of the year we were always practising, always playing shows on weekends, driving to Minnesota for a weekend which is like 12-15 hours. So it's just like at this point, we should be right now on tour with In Flames, Earth Crisis and Skinlab. We just decided that we need to get away from each other. It's not like everyone doesn't need to see Buried Alive in their fucking city every month. We need to put out new stuff, give people a break as much as we need a break. I feel the same way for certain bands that come around, and it's not even that I don't like them, it's just that you can't play yourself out in places and we're killing ourselves and it's just at this point that we need to take a step back and trying to write and get a new record done, because we've got all these new ideas and we've been playing the same two year old songs forever. It's cool that split came out. That's something a little fresh for people to hear...

**You already started talking about the record label. Is Victory all you expected it to be?**

Yeah. There's definitely things about the label that I've to deal with on a business thing that doesn't make me happy. But I knew I was getting myself into that, and it's not really even that much. It's just like they do their shit very professional, and they work their asses off for the bands, so they expect the same from the bands. There's a lot of stuff involved that I don't completely understand, like publishing, a lot of stuff that just comes along with being on Victory that I don't really understand, and it doesn't mean anything to me, so I don't really get involved with it. If other people in the band want to do it, it's taken care of or not, I'm just here to play and have fun. Like I was saying



before, that was my goal and that still is my goal. Being on Victory never changes it, and there was never any question that was going to chance anything. But back to the question, I think they've done everything they could for us. They helped us buy a van, they gave us a good recording, they gave us tour support everytime we wanted to go out. When the record came out, there was a lot of ads everywhere. I don't know in Europe, I've heard from some people there wasn't really much in Europe. But I mean they're not stupid. They have bands that are ten times bigger than us, like Snapcase, Hatebreed, Earth Crisis whoever you want to look at, there's those bands that they have to go out and do everything for, because that's their main priority. Then, there's those bands like us and All Out War that they know and respect that we're on the road working our asses off, we're a newer band, we don't have that sound that maybe is accessible to as many people. But still, they're there for us, and do what they can.

**Don't you think you have to defend Buried Alive since there's a lot of people who bad mouth Victory records? Especially in Europe people think Victory, and not even Victory, but also labels like Trustkill, are major companies...**  
Oh Jesus!

**But getting back to the question, you don't think you have to defend Buried Alive when people confront you with questions why you signed to Victory, because they did this wrong and that wrong and all that shit?**

If someone asks me a specific question I'll answer it the best I can, but I think at this point, I don't need to defend myself to anyone. I'm not here to impress people. I'm not here to be the best. I'm not here to make other people happy. I do what I think is right, and if I made that decision then it must be okay with me, and that's all that really fucking matters. I think the people that know me, and know what I'm about will respect my decisions, because I think my actions speak for themselves and people know where I'm coming from so... If someone asks me a specific thing, like this fucking porno thing, I'll tell them the best of my ability to answer the question if they're going to ask me, but for the most part, I don't have to go around justifying myself. I'm who I'm, and I do what I'm, and if people can't deal with that then take a fucking hike.

**That's totally true. You already talked about this one huge tour you were supposed to be on with Earth Crisis and In Flames. Now, a week ago I saw Reach The Sky playing with Ignite and the Misfits, and I started wondering if it's worth it for a band like Reach**



**The Sky to play shows in bigger clubs, were most kids don't know them and are nothing more than a small band opening shows for huge crowds. For as far as I can see, smaller club shows would probably make the same amount of money for them, if not more, plus kids actually know the lyrics to the songs. Which will automatically lead to better shows and a more motivated band in the end. Since you were probably the opening band for the In Flames and Earth Crisis tour, I think you were kind of in the same position, but you cancelled the tour. If you ever get the chance again to be the opening band on a tour like this, would you go for it?**

I think the point behind doing those tours, is to play to people that don't know you. You're not going out there expecting a bunch of people that know your stuff. You're going out there expecting to be playing to a new crowd of people that wouldn't come and see you in the first place, giving yourself an opportunity to gain a different fan base and that's the point, plus when you're on tours like that, you've a guarantee and you get fed and money wise you're going to be taken care of. You're not going to get rich, because obviously the headlining bands going to be taking all the money. Again, I don't think about how our band can get bigger. I don't try to make out band fucking bigger. I don't try to make our band accessible to a larger audience. I just sing about the things that are important to me, and

we play the music that comes from us, but I'm not against kids that like In Flames to like Buried Alive. I'm not against playing to a different crowd of people. I think if you just go about things in the manner of you just doing this because you're a fucking hardcore kid and you want to play fucking shows, and want to fucking be in this band because it means a lot to you. I think if you're doing it from that level, then go out and play some fucked up shows and do some weird shit and take a month of your life, and do a weird tour, and see what comes out of it. But if you're setting your goals out like why play stupid hardcore shows anymore? Let's go out and just play the fucking metal kids, or let's see if we can attract these type of kids, then we'll be selling more records and making more money, and our shows will be bigger. If you're doing it with that mindset, you're doing it for the wrong reasons. We've done 4 U.S. tours were we played hardcore shows. If something weird and crazy was offered to us, I might hesitate but you know, fucking go with it, see what the fuck happens. What's the worst that can happen? People say you suck? Who even cares? We've played with the Misfits once, and people were calling us jocks and stuff (laughter). It was in Denver. It was funny, who gives a shit? All these people with face paint and Misfits shirts. I don't expect us to get up there with our skinny ass metal riffs and these people to fucking like us. But it was funny. It was cool playing with the Misfits. I'm not a big Misfits fan, but it was cool to meet those guys, and be backstage and see how they do their shit and get ready for the show.

It was cool.

**Did you pick up the name Buried Alive from the Slugfest 7?"**  
Yes.

**Is there no specific other reason behind the bandname or a relation to the music. I mean the name Buried Alive sounds pretty negative...**

Yeah, every band I've ever been in does.

**Exactly, there you go. Why do you always pick up these negative bandnames?**

I don't know. I wouldn't feel comfortable with a name like 'Blue skies shining' or 'The sun is going to come up' or 'Let's fucking hold hands'. If you look at our lyrics and read them, I always write lyrics when I'm pissed off and something negative happens. That's why our lyrics always come out like that. I see something, I watch something on TV. Like I was watching some heavy metal glamrock special, and it was like Motley Crue stuff about Vince Neil, the singer's, daughter dying when she was like 5 or 3 or something and it was totally fucking disturbing to me, then hearing him talk about it and stuff. That's the type of shit I see, or like I go outside and I see something that really makes me think about life and how much time we're wasting, how much shit we go through that doesn't fucking matter in the big picture, I'm getting off the subject but... I get angry and that's when I write lyrics. That's why our lyrics are so negative, but if you come and see us play live, I try to twist everything in a

positive, and it's kind of like the scene is fucked up because of this, this and this. We're fucking ourselves up, because of this and this and this. Look how we treat each other, look how we treat the fucking earth, look how we treat everything on the earth, look at our fucking goals of money and greed and we're doing this, this and this. But, be happy you're alive, live your fucking life, use your time wisely, support fucking this in the scene, look at the local bands and help them out, look at new bands. So I'm always trying to twist into a positive, but I think the lyric titles are kind of you know... we don't come out there playing fucking happy music, with happy lyrics, and with smiles on our faces. We come out there playing fast, angry fucking hardcore with lyrics about anger in life and how fucked up things are...  
Ho, ho man... (laughter)

**What?**

Those posters make me sick! (pointing at the posters on the wall in Sprigg's bedroom...-ed.)

**(laughter) When I take a look at these posters, I would expect Sprigg playing in a band like 'Blue skies shining'...**

Yeah exactly! (laughter). Look at that Gorilla Biscuits European tour poster in the corner...

**Is that a European tour poster?**

Yeah I gave him that, and look were he sticks it!

**My Gorilla Biscuits European tour poster looks totally different...**

What's that, his hardcore section with Gorilla Biscuits and Battery? (Scott is pointing at a certain spot in Sprigg's room with a couple of hardcore posters in between all posters from (indy) rock bands...-ed.)

**Overthere's a Texas Is The Reason poster (laughter)... What would your life look like when you didn't have the band?**

If I didn't have Buried Alive or if I didn't have any of these bands?

**Would your education get you anywhere?**

No. This is why I get so fucking pissed off that people who want to take cheap shots at me. I hear things like 'Scott's on Victory, he's not fucking hardcore', 'He just walks around like he's a fucking rockstar', 'He thinks he's a fucking tough guy', anything that I hear about my fucking band you know... people don't understand I have literally... I don't know, when I got into hardcore it attracted me, and I thought it was awesome. It really took a hold of me, and there was question that if there was a show going on in Buffalo if I would be there or not, because the answer is always yes. Whether I knew the bands, or care about the bands, I thought



I needed to be there, and it's still that way today. If there's bands coming through, and I'm not with my band, I'll fucking be there. As many times as I can go up to a band, and be like 'Can you get me in for free?', I don't do that. I pay my fucking money. As many times as there's half the show outside, because it's a nice day and it's fucking demo band from fucking Maryland, I'll be in and watching them. Not because I feel like I have to, or not because I'm forcing myself because it matters to me. People want to say this, and that I have no education, I have worked the same job for six years, where I haven't got raises. I could have been promoted so many times. I've worked there longer than both of my bosses, but since I take so much time off, I'm still at the same place making the same amount of money. My financial situation is null because of hardcore. My education was stopped because of hardcore. I have no health insurance because of hardcore because the way I set my life up, I live in an apartment with my one room mate and a younger kid in a shitty fucking neighbourhood, you know it's not so shitty, I don't want to make it sound like I live in a ruff neck area, but in a somewhat shitty part of Buffalo, I drive a 1985 piece of shit car that has rust on it. You know, I give up everything so I can do this fucking band, and be a part of this fucking scene. So I mean when you ask me about the future, it's fucking scary. I don't have no clue, I have no direction, I have nothing. I just have music and my fucking friends. At this point that's all I need, but 5 years from now who fucking knows what's going to happen. Hoping that

some of the friendships I made out of this are solid enough to make me not regret it, and all the places I got to travel and explore are hopefully strong enough to make me not regret this. I don't see myself regret this...

**I think the experience only from playing in bands, going to different places and meet new people can get you somewhere...**

Oh yeah. I don't know if I want to be involved in something like that. I just don't know. I can't say I see myself not being involved in the hardcore scene anytime in the near future. It's still that important to me. I'm also the type of person that doesn't really care about having a lot of money, or a good job or a nice car (laughter). That's funny, because what I was just about to say, I said this at our last show in Buffalo, and all these people from my work were there, and they don't really know about hardcore, they just come out to see my band play and to support me. I said something like 'If you have a roof over your head, and a couple of good friends and you're healthy, don't worry about anything else. Your stupid girlfriend problems, or your stupid 'How am I going to get

these new fucking sneakers so I look good'. You know, none of that shit matters. You got to let that stuff slide. I mean, I'm not really that hard to please, I'd rather have more free time to be alive and actually be living, than slaving over a job so I can have a nice car to drive in the parking lot at my work. What's the sense of that? So for those 20 minutes from my house to work I have a nice car. And then I work my ass off all day, so I can drive the nice car home and then be tired and miserable? That doesn't make much sense to me.

**That's a choice everyone has to decide for themselves. I can find**

**when you ask me about the future, it's fucking scary i don't have no clue, i have no direction, i have nothing**

**myself in what you say for the most part although I've always been dreaming of driving a cool car one day... Anyway, I got to start rounding this interview up. I've a couple more non in-depth questions for you. Here we go... What are your 5 favourite bands you want to play a show with?** Bands that I like today currently?  
**It doesn't matter. Just name cur-**

**rent favourite bands and all time favourite bands.**

My older favourite bands are like Alone In A Crowd, fucking Merauder... Alright, let's do current. Madball, Merauder, Death Threat, I think The Hope Conspiracy is really good, I haven't seen yet, but I know Chris Logan from Chokehold started a new band and played a show. I'm kind of excited to see them. I love Reach The Sky, I love All Out War...

**That's enough...**

Alright, older bands... I love Alone In A Crowd, I love Turning Point, Gorilla Biscuits, Falling Forward, a lot of the New York bands Raw Deal, Leeway, is that too many again?

**I miss one band...**

What?

**Against The Wall...**

They're so good. I love them...

**What's your scariest childhood memory?**

This isn't so much a memory, but if this is okay for an answer. When I was young, when I was just living with my mom and my 2 sisters, I used to have this fucking recurrent dream about this big, I guess you can compare him to Frankenstein, but it wasn't Frankenstein it was kind of like a monster type of guy, really big, with a green face, but more cartoony looking than Frankenstein, but in an evil type car-

toon like. I always used to have these recurrent dreams that this man would break into our house. He would always be trying to kill my mom, and I would always have to defend him. And I can remember specific dreams of like him breaking down our front door, and I have to grab knives out of our kitchen and stab him off her. Him like being in a car chase with us, we would have to fend him off. That was one thing for a couple of years in my life, I always had the same dream about the same guy. He used to fucking freak the shit out of me everytime I had this dream. Does that count? Do you want to have another one?

**Do you have another one?**

I don't know. I almost drowned to death once. I was somewhere in the desert, like a really hot place, and I was on vacation somewhere. I had a swimming jacket, I couldn't swim. It fell off me somehow. I got free from it and I can specifically remember like being under water and come up. I couldn't swim, it was really scary. Some man had to jump in and take me out of the water. I've been in some pretty good car accidents too, but those weren't childhood those were in the last 7 years or something...

**Is there anything you want to add?**

Well, thanks for the interview. What's up to all my friends everywhere and stuff like that.

**Thank you!**





*In the Shade of Tomorrow ♦ Dawn of Awakening ♦ Darwin*  
threewaysplit out now (10 euro/\$ ppd worldwide)

**Also Available:**

**NBP** "...for those who drink their coffee black" MIDCD including enhanced video 9 euro/\$ ppd worldwide

**INDEPTH MOONROCKS** "europa2000 starterspack" CD 10 euro/\$ ppd worldwide

**DEADBOLT** "The mandark EP" MCD 7 euro/\$ ppd worldwide

**NBP** "...and the plot thickens" CD 7 euro/\$ ppd worldwide

**hectic records**

rietbergstraat 78 7201 GK Zutphen The Netherlands - [www.hecticrecs.com](http://www.hecticrecs.com) - [hectic\\_records@hotmail.com](mailto:hectic_records@hotmail.com)  
get in touch for trades and wholesale prices!

hectic

NINE TRACK SPLIT CD, AN ANIMAL RIGHTS BENEFIT RECORD  
KEROSENE RECORDINGS 2002. [WWW.KEROSENE-RECORDINGS.DE](http://WWW.KEROSENE-RECORDINGS.DE)

# PURIFICATION UNBORN SPLIT CD

CONTACT >>>  
[INFO@KEROSENE-RECORDINGS.DE](mailto:INFO@KEROSENE-RECORDINGS.DE)



TWO OF THE MOST  
DEDICATED AND LONG-TIME VSE  
BANDS APPEARING ON THIS  
RELEASE. EXPECT TRAP HITTING  
SPEEDMETAL WITH AN UNCOM-  
PROMISINGLY CLEAR MESSAGE:  
**ANIMAL LIBERATION NOW!**

PURIFICATION [TRACK 01-04]  
UNBORN [TRACK 05-09]  
SUPPORTED BY EBLOCK CLOTHING



**THE WHITE OCTAVE**  
STYLE NO. 6312 THE DEBUT LONG PLAYER

**deep elm records sound spirit fury fire**



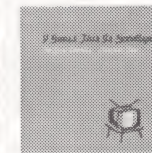
**white octave** (ex-cursive)  
style no. 6312 cd.\$12



**brandtson**  
trying to figure... cd.\$9



**imbroco** (ex-mineral)  
are you my lickkiller? cd.\$9



**8110 diaries 5 compilation**  
i guess this is goodbye cd.\$12

postpaid use - credit-check-cash-no - 24 hour turnaround - europe/s.america add \$2 - asia/austrl add \$3 - canada/mex add \$1  
get all five omc diaries compilations (65 songs) for \$45 - new SAMPLER with 19 songs from 14 bands only \$3 POSTPAID WORLDWIDE

post box 36939 charlotte, nc 28236 usa - (704) DE-DIRECT  
[order@deepelm.com](mailto:order@deepelm.com) - sounds, tours, news, contacts, more.....

[www.deepelm.com](http://www.deepelm.com)



[ H E A V E N S H A L L B U R N ]

# IRON EAGLE



I remember ending up at the record release show from their first record somewhere in East Germany on a cold Saturday night. I was out there visiting friends right before I took off for a couple of months to do my internship in the USA. I never heard their music before but read a lot about them, so I was looking forward to see what they exactly were about. All I remember is that I was totally blown away by this band. They reminded me back then of a more metallic version of Earth Crisis during their better days... Well, that is how they started and to be honest I never saw this band playing a show again until a couple of months ago when I ended up at another show somewhere in Germany. I saw a band that became so much better and grew so much more professional. I was astonished and speechless at the same time. I felt the need to check out again their latest record that didn't do a lot to me when I got it sent to me in the beginning. Just like all their other releases that came out after their debut record. I always respected the people in the band for what they stood for but their music didn't do a lot to me until this one live show just recently. That made me want to listen to their music and check out everything they're into. Because of this I got in touch with guitarist Mike and worked out an interview right before this issue was ready to get published...

Photo credits and interview | Jesse 7 and





### What makes Heaven Shall Burn different from other bands?

Wow, that is a tough question as first one! Actually you should ask some people outside the band about this. Maybe people were able to transport the fun we have with playing our music to the people at our shows. The other thing is, that we're still a political band, that voices clear convictions and opinions. We hate bla bla lyrics like 'lost my girlfriend', 'trouble with my dad', 'the whole world hates me, goodbye'... or 'Hey ya son of a five buck crack whore! My dick is way bigger than yours', 'outta my way or my homies will give your fucking gang da final beatdown', 'know I'm sayin', who needs shit like that? That is poor. If I feel like listening to stuff like that I can get it at every music channel. This is a subculture so we should do something thoughtful with spirit and aims, expressing our real feelings and opinions.

Maybe it is this mixture of dedication and fun we try to bring to the people, that makes us a bit special. We are how we are no image or trend!

### Are you pointing at something specific with the title and title track name of the latest long player 'Whatever It May Take'?

The title could also have been 'No Compromise', but that is less poetic and powerful.

This title is some kind of a tribute to everybody, that stands and fights for his ideals and convictions. It's important, that in times were only spineless servants rule our societies some people stay upright and create a counterweight to all this 'into-line-bringing'. There were a few people in history, who did the right things against a whole nation or even against a whole world, they didn't follow the masses or choose the easy way, they fought for their beliefs, because they knew it was right. We tried to show this point by telling stories about people, who did so in the past, like former Chile president Salvador Allende.

He lived and died for his ideas, without compromise, which really impressed me. Another great story is the life of Nelson Mandela, which will be a topic in our lyrics in the future.

many kids as possible out of the right wing corner. The thing with neo nazis is a really big problem here in this social weak part of Germany. We don't want to force people to beat up nazi bastards in first place, o.k. there are some fuckers, who just deserved it, ha, ha, but we focus more on younger kids, that still can be influenced. It's important to show them, that they can be part of a group and a movement without following such disgusting political aims. They can have friends and a 'family' in our metal/HC scene. Another thing is, that we try to tell people to be political active. We also have lots of friends in the metal scene as well and especially there it's not very popular to have a political opinion.

It's really sad, that so many young people do not have an own opinion on certain political issues. In Germany the general elections are not far away and it seems, that some really conservative fuckers come to power.

We also try to spread a strong message about veganism, but we see veganism not only as a matter of animal liberation. We don't think somebody is less worth because he's a vegetarian or a meat eater. Of course we try to educate people about the problems of meat consumption but it's more important to make people aware of the problems our planet has in general.

Veganism is a good way of life and we're all vegan, but it's not the solution for every problem. Veganism should be more, a comprehensive ecological thinking. I know it's a daring dream, but we want to make people see all the pollution and poisoning our earth has to suffer, we have to change our minds.

We're the consumers and we're able to change something by the way we consume! A general, a global thinking on the issues our millenium has to face is necessary! I don't understand the bands, that claim straight edge (don't get me wrong 4 of us are also sXe) or a gangsta brotherhood to be the most important thing in the world. This is image bullshit nobody needs it, it won't save us!

### You guys are not only known for playing metal music, you guys are all about metal music!

#### What makes the hardcore scene still interesting for you. Do you consider Heaven Shall Burn as a hardcore band?

Heaven Shall Burn is a metalcore band without the core, ha, ha! I mean, if you think only old heros like Minor Threat or Slapshot are HC, then we're of course not a HC band. We were influenced in our beginning from bands like Earth Crisis, Liar or Congress. We're a totally different generation, lets say the second wave of HC kids, ha, ha. There

can be no doubt, that today's metal has a strong stream within the HC scene and we absolutely see Heaven Shall Burn as a part of it! In the end there is only good and bad music and we don't care, if we're labeled as metal, HC, Punk, techno or whatever.

### Is there a certain reason you guys decided to write a song about 'The White Rose' (Die Weiße Rose)?

The white rose was a small group of students and other people during the reign of Hitler. They wrote, printed and distributed flyers and writings that informed people about the crimes and atrocities of Hitler and his organizations like the NSDAP for example.

These people were no politicians or agents or something, most of them were ordinary students around 20 maybe 25 years old, and they had the guts to voice their disgust and anger against Hitler, in a time when everybody followed the Nazis. They knew, that their efforts could bring them the death sentence. And even close to their execution they voiced their convictions. In our CD and on some of our shirts we printed the photo of Sophie Scholl (1921-1943) along with her statement: 'In the end our ideas will overcome all barriers. We were allowed to be pioneers, but first we have to die for this idea. So many young people die FOR this regime, it's time, that somebody dies AGAINST it, at last!' these were the words of Sophie, a 22 year old German girl close before her execution. This girl brought a mighty regime like Hitler so much fear, that they had to kill her. Also her brother Hans Scholl and the other students of this group were killed in the late 1940's.

Today many schools, streets and places are named 'Geschwister Scholl' ('brother and sister Scholl') but too many people don't know who they were. In foreign countries people don't know anything about a German resistance against Hitler. I think this story is really touching and we should always remember it. It should be an example for all young people.

### The torches in the HSB logo, do they stand for something?

The guy, who did our layout came up with the idea for this symbol (greetings to the almighty Bastiaan). It's actually from an old Yugoslavian flag. It fits perfect to our attitude. The flames/torches stand for the fire in ones heart but the torches also look like swords, which is a symbol for the will to fight for what you feel and believe in your heart. I know, that sounds pretty pathetic, but if we can at least save a bit from this Symbol for our life, that would be great!

### Imagine I would join forces with you guys. What would be a first requisite?

You have to be a nice guy. And you need to have all Manowar LP's, since

**veganism is a good way of life  
and we're all vegans but it's not  
the solution for every problem,  
veganism should be more...**

### What are your ideals and convictions as a band?

The most important thing for us as a band from East Germany is to get as

many kids as possible out of the right wing corner. The thing with neo nazis is a really big problem here in this social weak part of Germany. We don't want to force people to beat up nazi bastards in first place, o.k. there are some fuckers, who just deserved it, ha, ha, but we focus more on younger kids, that still can be influenced. It's important to show them, that they can be part of a group and a movement without following such disgusting political aims. They can have friends and a 'family' in our metal/HC scene. Another thing is, that we try to tell people to be political active. We also have lots of friends in the metal scene as well and especially there it's not very popular to have a political opinion.



you have to know the lyrics for travel in our tour van.

**Too bad for me. I don't own a Manowar record at all... What hardcore records are in the Heaven Shall Burn van on a road trip?**

There are mostly metalcore CDs in our van, like Shadows Fall, Killswitch Engage, God Forbid and the likes. Earth Crisis is always a big number in the van as well, also the new xMaroonx cd, which is one big sing along! We always have the demo tapes from all our former (mostly really shitty) bands with us too, which is a blast every time, ha, ha...

**Did you get extra attention since 'Whatever It May Take' got raving reviews in national and international mainstream magazines?**

We were really surprised by the overwhelming reactions on our CD. I mean we knew, that we did a cool CD but we never thought, that the biggest magazines around would love or stuff. Because of the good reviews and the extra promotion in the big magazines we reached lots of 'new' people, that never had anything to do with metalcore/ HC and it's cool, that we can do something to lower 'ordinary' peoples' fear of the so called HC-scene. There are tons of cool bands, that everybody, who is into alternative /metal music, would love, but many of these people don't listen to those bands, because they heard somewhere, that it is HC, and HC is strange to them. You know, what I mean?

**No, I don't really understand what you're trying to say. Why do people fear hardcore? Why should people fear hardcore? I can imagine it's strange to some people as they are not familiar with it. But that should pretty much be about it. If people are open and if people enjoy heavy music, why not checking out hardcore bands?**

Ha, ha, well, I see you never had contact with 'real' metal people. I would not describe most of them as very open minded, ha, ha. I referred to metal fans in first place... To them HC is the music, where some little kids jump around with way to big pants and expensive sneakers...

They're always shocked and enraptured at the same time, if they're confronted with the so called metal core.

**How big was the disappointment when Germany got their ass kicked during the finals of the soccer world championship in Korea/ Japan?**

Well, I think it was o.k., that we lost the final match. Our best field-player was unavailable and Brazil just did bet-

ter. Brazil also played the better competition, without doubt, they had the better teams to beat, so they really deserved it. At least we did not lose like Brazil did it against France in 1998, that was really miserable! It will be really hard for Heaven Shall Burn to play this years summer shows with Point Of No Return, since these guys are soccer maniacs and they will tell us whole night and day about their triumph, ha, ha... The most important thing is, that we were better than England and France.

**What sucks about playing in a band? Consider this question as the opportunity to tell the other band members what they should pay more attention to or should do different while being on a road trip for a couple of days to avoid problems...**

Ha, ha, yeah! But I have to disappoint you, we always have a blast on the road. We're watching out, that the trips don't become too long so that everybody is still fine mentally. We are more into doing many small trips than one monster tour. It sucks sometimes, that I have to do all the management stuff. But it's better this way. I hate managers, who needs them? The less people are involved in a decision, the less problems there are. We're still DIY like our heroes Bolt Thrower.

**What worthwhile story, you have been through travelling countries with the band, that you wouldn't keep us from?**

Still No.1 is our trip to Brazil: We arrived there with just our handbaggage. No instruments, no clothing, nothing. Everything was still in Paris, cause some Air France stuff played revolution again and struck because of some stupid reason. I love French people for that, if they don't like a decision politicians made, they just stop the whole country running. Germans are far to lazy for something like that... Anyway, the point is, that we had no clothes or anything. So Marcos from Point Of No Return showed us some cheap stores in Sao Paulo. We bought there like twenty pieces of underwear for 10 Euro, ten T-shirts for 13 Euro and other stuff we needed. so we run around there the first week of the tour with everybody wearing the same cheap shorts, the same cheap underwear, the same cheap socks and the same cheap shirts.

We looked like an army of bums, ha, ha! Friends from Confronto and Caraher lend us their instruments and we played in Rio, Vitoria and Belo Horizonte the first week. Before the gig in Rio we spend a whole day on the beach, but our sun-lotion was still in France too, so we had really bad sunburns. We looked like a bunch of red

skinned Indians on stage and every move was pain, ha, ha... So let me resume: we looked like described

## the most important thing for us as a band from east germany is to get as many kids as possible out of the right wing corner

above and our faces were like burned extra-hot-red-chili-pizzas. Actually Girls from Brazil like "Gringos" but we were Aliens, ha, ha... But the great people there made us forget all this, these shows were really great and we hope we can be back there one day. The hospitality down there is unbelievable. We ate and celebrated all the time! Another cool trip were the shows in Iceland. People there are also awesome, we slept at a nice place and the country is just magnificent. Well, we 'slept' is maybe not the right word, since in June there is no night, it's light all the night. But that was cool, so we did sightseeing around 23.00 o'clock. Another strange thing was, that everybody there was happy about the nice and warm weather, while we run around with thick sweatshirts and jackets, ha, ha... If it's like 18 C the average Ic-lander goes to the beach to take a bath in the sun and to jump into the sea. The water is like 15-16 C, but only, if it's heated, yeah right! They have a heated beach in Reykjavik! Which is insane, isn't it? But as cold this country is as friendly and cool are the people there. The shows were insane and it was so cool to see, that many young kids go to the shows and listen to alternative music. The biggest Icelandic newspaper wrote an article about us. They wrote about some of us being Straight Edge and that we never drink and of course they claimed, that we never have any sex... I tell you our girlfriends can be sure, there will never be a chance for us to have groupies or anything, because something always happens, ha, ha...

**What can we expect in the future from you guys? Are you moving altogether to Sweden?**

Wow, yeah, that would be the thing, ha, ha! Vi elsker Sverige! But we found out, that the girls in Iceland are at least as pretty as the ones in Norway or Sweden, so why not Iceland?

We just re-released our first Mcd with tons of bonus tracks, so watch out for that! We're always working on playing everywhere, so come out and see us live!

There will be many other cool things in future as well, so watch out for us!

Thanks for the interview! See:  
[www.heavenshallburn.com](http://www.heavenshallburn.com)







SIX REASONS TO KILL/ABSIDIA  
MORPHOLOGY OF FEAR\_LP/CD BE\_010



APRIL/CREUTZFELDT  
NEVER ENDER\_LP BE\_008



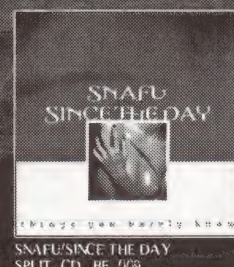
CONVERGE/HELLCHIEF  
DEEPER THE WOUND\_LP BE\_007

## [ KEEPS THE CITY ROCKIN' ]



GET MORE INFOS/STUFF/FULL MAILORDER LIST UNDER

BASTARDIZED RECORDINGS  
PO BOX 200521 56005 KOBLENZ, GERMANY  
WWW.BASTARDIZEDRECORDINGS.DE INFO@BASTARDIZEDRECORDINGS.DE

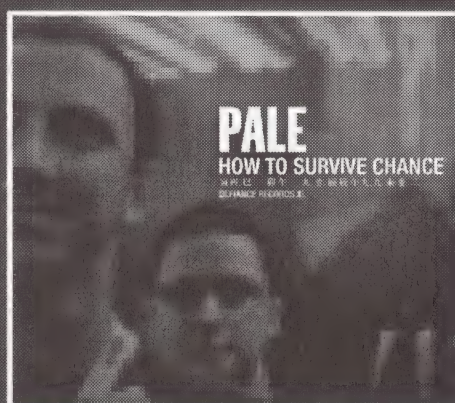


SNAFU: SINCE THE DAY  
SPLIT\_CD BE\_109

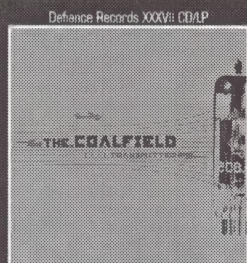
Check out our homepage with lots of infos & free mp3's and sign up for our newsletter!

## NEW STUFF ON DEFIANCE RECORDS

Also available:  
As Friends Rust "a young trophy band..." MCD/MLP | River City High "won't turn down" CD/LP | Piebald "we are the only friends we have" CD/LP | Joshua "singing to your subconscious" CD/LP | New End Original "luke warm" Cdep | Cable Car Theory "the deconstruction" CD etc.



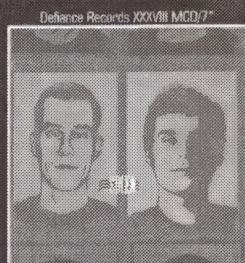
### PALE HOW TO SURVIVE CHANCE BRANDNEW CD/LP - DEFIANCE RECORDS XL



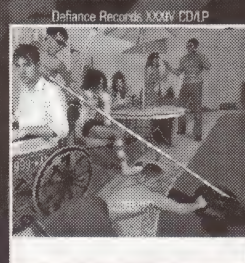
THE COALFIELD  
TRANSMITTER



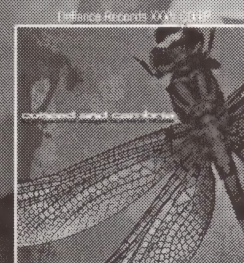
STANDSTILL  
MEMORIES COLLECTOR



SOLEA  
S/T  
(members of Samiam & Texas Is The Reason II)



THE STEREO  
REWIND + RECORD



COHEED AND CAMBRIA  
THE SECOND STAGE TURBINE BLADE

DEFIANCE RECORDS | Ritterstr. 52 | 50668 Köln, Germany | www.defiancerecords.de | All releases are available from Sonic Rendezvous, Genet, Goodlife and some other distros!



# Botch

Photo credits | Jean-Paul Interview | Jan Vanden Boer



*Botch is one of the best things that ever happened to hardcore. I hooked up with Dave (vocals), Tim (drums) and Brian (bass) sometime somewhere in Belgium, while the Metroschifter was playing away in the background.. With a lot of pride, I can present to you my first and last interview ever with the mighty Botch. This interview was supposed to be for EOAP zine from Belgium but since the editor never managed to put another issue out we were lucky enough to have Botch featured in our zine. Botch just released their last record ever which makes this interview even more interesting as another truly amazing band called it quits, so enjoy these last words...*

**What goes through your mind when you hear that some kid wants to interview you once again?**

D: What's on my mind then?

**Yeah, like 'oh no, not another boring interview'?**

D: Oh no, I like interviews. I just hope it's not a bad one.

**Well...**

D: No, I think it's all right. What do you think (to Tim)?

T: What, when people want to interview us? I don't mind interviews, unless they're bad, but you don't really know that beforehand, so...

**Is this one getting bad yet?**

D: It's probably the worst one so far.

**Sorry. So, do you try harder when a fancy zine like *Second Nature* or *Heartattack* or whatever is interviewing you, instead of some shitty little Belgian kid?**

D: What makes you think that they

would interview anyone any better than anyone else? When we do interviews, we kind of find ourselves saying the same thing to everybody, because they all ask the same questions.

**How different is Botch now than at the time of the first demo?**

T: Completely. (laughter) You should hear the first demo, you'll be like... (rolling his eyes to show how bad it was)

D: When we first started being a band, we didn't set out to be a band because of this. We didn't have a sound in mind or anything like that at all. We just got really excited about playing music, but we basically still suck though. Same story goes for our first demo, which was pretty good at the time, but it's not anywhere near where we are now.

T: There's simply a logical progression. If you listen to the albums in reverse, it'll just be going downhill. You can see us grow; there's a growing pattern. Each record we brought it somewhere new.

D: We did?

T: Haha, you bastard.

**Are you ashamed of the songs on the demo?**

D: Not really. They were pretty good. We play at least 2 songs off each of our records.

**OK, I'm gonna ask it: what do you mean with the title of the new CD?**

Both: Wooooow. (rolling their eyes away)

**Didn't see that one coming now, hey?**

T: Haha, nope. OK, 'We Are the Romans' is not about Botch or whatever, but about western civilization and America.

D: It's just saying how there's a comparison between the rise and fall of the Roman Empire and western civilization. In America nowadays people are pretty apathetic.

T: It's like 'America? Oh, we're the greatest, we don't give a shit about anybody else.' We step in when things

go wrong, but I don't think a lot of people care anymore.

**You also mention Nero in the titletrack. Are you gonna burn down America then, or what?**

D: Haha, no, we just think of it as a bunch of people, including ourselves, who noticed that things are sketched like that, and try to not follow the steps we're gonna go through.

**Which lie do you frequently use concerning the band?**

T: Which lie? Damn, that's a tough one. Give me an example. What did somebody else say? Have you asked this question before?

**Nope, I haven't. This is a premiere.**

T: I lie about everything, so... But concerning Botch...

D: (pondering) Hmm, that's a hard question. I don't really know. (ages later they come up with something) Well, we tell a lot of people we get girls.

T: (enthusiastically) Yeah, we get girls, lots and lots of 'em. Being in a band is all about getting girls.

D: (hesitantly) And...and...drugs!

T: Oh yes, lots of drugs. 'Girls and Drugs', that's how we're gonna call our next record.

**Now, at least that would finally be an original title for one of your records. Alrighty, which one of your songs would be Elvis' favorite?**

(Both laugh hysterically, yet in a confused kind of way)

T: You know Dave, it's getting late. (and even more laughter) Ooh man, I hate Elvis Presley. Why don't you answer that one?

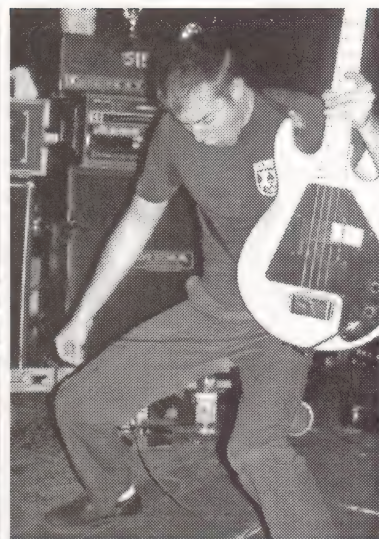
D: Well, 'Mondrian Was a Liar' then, OK?

**Sure. Which musical event has had the biggest impact on mankind so far?**

T: I was thinking Yanni live at the Acropolis.

**What? Oh god, when I lived in**





the states last year, my sister always made fun of my name by calling me Yanni. (laughter all over the place...yeah, sure, go ahead, make fun of me, dammit)

D: So, what musical event? The Beatles?

T: And of course we're pretty close too.

And then again that would be a lie.

T: Yeah, there you go. But no, I can't really think of one big musical event. Well, not to be cheesy, but I think Woodstock did a lot. Not this one tough, the first one. It did a lot for expression, for everyone getting together. And of course there was a lot of fucking, lots of sex and girls.

D: Yeah girls, you see!

Yep, it's all coming back. Mr. Verellen, according to your last name you have a Dutch heritage?

D: Yeah, my family is from either Belgium or the Netherlands.

Are you proud of that?

D: Yeah, I'm proud.

I mean, I know that in Wisconsin all you can see is 'beer and brats'. They were all so proud of their German heritage.

D: Yeah, it's cool. It's kind of nice that there obviously aren't very many Verellens in the States. When people ask me what my last name is, and I'm like (articulating really well) 'Ver-ellen'. And they'll be like 'Roland?'. I've got to find a phonebook so I can look up other Verellens and call 'em up and be like 'hi' (in a shy, yet magnificently stupid way)

Why do you think many Americans value their background so much?

D: Because America has such a diverse population. Everyone's from a different culture, so therefore they acknowledge their own ancestry. It gives them that sense of...euhm...how do you

call it? (belonging) They feel they're part of something (you see, belonging it is). No one really says that they're American, until you're here in Europe or anywhere else, and then it's like 'oh, you're American?' But if I'm in America I'll be like 'Oh, I'm Dutch-Irish. What are you?' For some reason that gives you a 'who-you-are' feeling. And obviously minorities value and use their culture a lot.

T: Your question was why Americans feel pride in their European roots? (not exactly, but hey, never dare to question your master, OK?) That's funny, cause honestly I don't think most Americans feel proud about that. A lot of Americans don't even know their background, because everything is so mixed together. My last name is Latona, which is Italian, but I'm not Italian. I have no fucking idea where my ancestors came from. So I don't think many of us are so extremely proud of it, maybe he is though (nodding at Dave).

D: I think people like me, only being Dutch and Irish, with just a few major ones, know their background. But a lot of people have such a wide variety of backgrounds, that they just don't know.

T: (shouting at Brian) You can hop in here if you like! (Brian walks on further, seemingly confused, and very happy in his own little world) So, anyway, a lot of people don't know, to sum up a 25-minute answer to that question.

OK, sorry, but I just have to know what 'Thank God For Worker Bees' is all about.

D: Oh man. (obviously reluctantly starting out his answer) It's got a lot of meanings to it. I wrote those lyrics over a long period of time. Mainly it's

about how people have gotten used to the fact that a lot of people are there to take care of us, who do 'american-mexican' jobs. People do a lot of stuff that a lot of people take for granted, like pick up food or whatever. They don't get any respect.

You tend to use a lot of names in your songs? Who are those people like Hutton, John Woo, ...?

T: Brian! You have to answer this question!

B: (after strolling over) OK, what's the question?

## we got really excited about playing music, but we basically still suck though...

Who John Woo and Saint Matthew and all those people are.

B: We got a lot of names, huh? You want me to explain who all of them are?

Well yeah.

B: There's actually no real reason why we have a lot of names. Well, Hutton was the guy who invented 'The Theory of the Earth'. He basically described the earth as an enormous heat engine, and that song is about volcanoes in a weird sort of way, so it's about volcanoes and Hutton's great heat engine. That's where that one came from.

John Woo is an action-film director, and that song was named so because a part of the song goes 'woowohoo'. It sounded smart. What was the other one? C. Thomas?

Oh fuck, that's a hard one. C. Thomas Howell started out as being 'The Tapping Song'. From being 'The Tapping Song' it turned into 'Taps', which is a

movie with Timothy Hutton, which we thought was C. Thomas Howell. So it became 'The C. Thomas Howell Song'. And then we realized that it wasn't 'Taps' but 'Soulman', so it became 'C. Thomas Howell as the Soulman', and then it indirectly became a reference to the band Racetractor.

T: Oh! (trying to make him shut up)

B: Indirectly, because in the movie 'Soulman' C. Thomas Howell pretends to be black trying to get into a private college, so he was a racetractor. What are the other ones?

Saint Matthew.

B: Well, that song is about religion and St. Matthew is a religious figure, so there's a connection there. That was also originally called FINB, which stands for...

T: Noooo! (in dis-

belief)

B: But we can't talk about that.

You're not allowed to tell or what?

D: Nooooope.

B: That's kind of a dirty niche of us. We can get in trouble for explaining that.

D: So religion is just fine.

You also mentioned Dali and Mondrian in your songs; does their art inspire your musical creativity?

D: Again one for Brian, he does all the titles.

B: Well yeah, I'm an art-major and our guitarist is a graphic designer, so he's all into art too. 'Dali's Praying Mantis' is even harder to explain. If you really want me to...

You're not allowed to again, or what?

B: No, I can go through it if you want me to.

Of course.

T: I love this one, it's a good one.

B: OK. Manet has a painting called 'Reverse', which was a painting of two men in a field at dusk looking down on this barren earth. Everyone always kind of looked at it as the end of the workday, as a feeling of accomplishment. But Salvador Dali wrote a thesis, saying that the painting was actually an explanation of cannibalism and sexual molestation. But people said 'That's absurd! How can you get cannibalism and sexual molestation out of this painting?' So, he wrote this long list of secret, small, minute details saying how he saw sexual molestation in this picture. A lot of it didn't have to do with painting at all, but it had to do with him thinking about the painting, and walking around and seeing a teacup and a saucer for example, and a saucer obviously symbolizes sex. So, he was thinking about this painting, like 'Why is there a saucer?', there just had to be a sexual theme to it. And one of the things he saw, was a praying mantis, so that brought him to the cannibalism theme. So, he figured that the painting also had something to do with cannibalism. Years later, after everyone thought he was crazy, they did an X-ray of the painting when they were cleaning it up, discerning what was paint and what was dirt. So, in the X-ray, they saw that underneath the painting, Manet had originally painted a baby fetus where the 2 men were looking down on the ground, and Manet was later found out to be a child pornographer, so Dali was actually right: there was a theme of sexual molestation.

Wow, now that was a good one.

B: That song also has secret lyrics.

D: (being helpful as he is) You might want to point your microphone at him. (Of course he doesn't know how awesome my recorder actually is, but being nice and as always obeying my superior, I obviously pointed the mic more





towards Brian)

B: We ask a Xerox of your face for those lyrics. The title to the song is so convoluted, it's so separate from the song, so you have to figure it out on your own, what the lyrics are about, and the thought process behind it, is probably too complicated, so...

**OK, if you say so.**

B: Then 'Mondrian was a Liar'.

D: This one's weird too.

B: Yeah. Pete Mondrian was a painter. Do you know who he is?

**Kind of, I heard he's the one whose abstract art is used on the tubes of gel from Studio L' Oréal (oh yeah, don't worry, I got a lifetime worth of free purchases for mentioning their company in here)**

B: Oh yeah, you're right. Mondrian said that because his paintings are so simple, because there's just simple colors and shapes; all cultures would be able to understand them, and get something out of it. The whole world would be united by art, and everyone's lives would improve, because art would take over everything and everything would become art. This never happened though; therefore he's a liar. The song basically deals with labor, and how even as the world sort of improves, there's still really basic stuff, which has to be done. For example, people still have to clean the streets. So our lives never *really* improve, there are still really ugly things in life that we try to forget about, especially people like us. We have a pretty comfortable lifestyle, so then you tend to forget about all that. We're in a band, so we're actually kind of 'living off art', but it never really happens to everyone else. There's still people doing...

D: When you think about it: where we come from, everything is Microsoft, Amazon.com, and all those other major cool jobs for people like us; and a lot of people work there. But there are still people who have to...

T: Work in the factories.

D: There are tons of factories in the town we live in, which is Takoma, right outside of Seattle.

T: Seattle is such a service-industry place.

D: It's kind of funny, cause it's the same story we just talked about, concerning 'Thank God For Worker Bees'; that's a reminder-song too. I have to keep on thinking to myself: 'People have to do this, and it's not something to overlook.'

**All right, you have also released a split 7" with the Murder City Devils, which is supposed to be a soundtrack to...**

D: Dave Larson who runs Excursion Records, made a movie called 'The Edge of Quarrel'. The movie has to do with scenes colliding, where there's a punk scene and a straight edge scene. It's a complete entertainment movie.

T: It's kind of like 'The West Side Story'.

D: Exactly, just with straight edgers and punks. What he (if you're paying attention, you should know he's referring to Dave) originally wanted to do was have a lot of bands contribute songs to it and put out a record with it. But it turned out that the Murder City Devils and us were the only people at dispense, or who could do it in time or something. I don't know if you've seen them (the MCD, you dumbass, pay attention!), but they're completely punk. And even though it doesn't fit us anymore, I guess we're the straight edge guys. Well, two of us are straight edge, and the rest aren't, so... We just come from two different backgrounds. So, Dave's releasing the record in conjunction to the movie, which is a really good move by the way. There are a lot of fighting scenes in it.

**Why did you change the name of the song from 'Frequenting Mass Transit' on that 7", to 'Frequency Ass Bandit' on the full length? (abundant laughter all over the place; we're even getting applause)**

D: Very good, you're the first one who noticed. Good job. Doesn't it sound cool though?

B: It was originally 'Frequenting Mass Transit', but we wanted to change it to something a little different, and that's how we came up with 'Frequency Ass Bandit'.

D: It had to be a bit different, because we also changed the song on the record. It's still the same song, but we just augmented it, so we augmented the title too.

B: Want to know what that title means? (I think he's kind of getting carried away in all this excitement)

**Sure**

B: No, this one's too long.

T: No, I want to know why, I have no idea.

B: Well, we have this inside joke that when someone's ugly; they're busted. So, we broke that down to 'Bus' and 'Ted'. So, if someone's ugly, we say they ride the bus with Ted, the driver. So, it's kind of a joke. But we took it one step further by saying that they use mass transit a lot, with Ted. So, it became 'Frequenting Mass Transit', which basically just means ugly.

D: So we go up to people and say "So, you ride the bus don't you?"

T: 'You use the bus all the time, don't you?'

D: And they'll have no idea what we're talking about, and that's the way we can be assholes and not let anyone know. (until now that is)

**When was the last time you were actually scared?**

D & T: Slovenia; definitely Slovenia.

D: We had to drive to Slovenia from Triesk, and the 4-lane freeway we were supposed to take, was completely snowed over, and they (I'm thinking the police) were turning everyone around, so we were like 'Fuck, we have to go back!' So, we found this alternate roadist map, and we figured we'd take a big fat red line on the map, right? We ended up taking a little yellow, non-

existent line on the map. And now it's fully sketched, because we're going over this huge mountain where the road supposed to be a 2-lane highway, but it's more the size of a driveway or a sidewalk. So, we're like 'Oh shit, oh shit' We're driving on and there are tunnels of trees, and maybe a house every 10 kilometers or so. We went through completely scary little towns and villages; and we had no idea where we were going. We get to this fork in the road, and we still have no idea where to go. But as we turn a little bit, our headlights shine on this huge..., what do you call it?

T: A shrine?

D: Yeah, a shrine for the Virgin Mary, and she's been put into his little glass case (does everyone agree he's talking about a chapel?) By that time we're totally freaking out, and right next to it was a little wooden sign towards the town we were supposed to be heading to, so we're like 'Oh my god! What the fuck?' So we go that way and...

T: It was snowing and stuff, so yes, it was very scary. (I guess it was just one of those times that you just had to be there)

**Have you heard about what happened to Trial by the way? How all their stuff got stolen?**

D: Yes, we did. We got broken into too in Sweden.

B: So now I don't have a bass.

D: Our bass got stolen and my CD's too, but that's it. They were idiot thieves.

T: Yeah, they were really bad thieves.

B: They also stole a box of tapes, mix-tapes we just copied stuff from home on.

**Those Eastern-Europeans...**

T: And they listen to the Foo Fighters a lot too! (and once again, laughter galore)

D: But we felt bad for Trial. They've lost a lot.

**Do you think you would ever want to come back, when con-**

**fronted with a situation like theirs?**

D: Sure, shit happens. When you make mistakes it just makes you better as people and better as a band, because you'll get through that and you can be like 'Dude, remember that dude? That was so fucking hectic! This is nothing man!' (I'm still not sure why he used a surfer's slang for that one...)

T: Remember the time our van broke down in Texas? For 3 days, and we had to sell it for \$300, and it was a 139 degrees outside.

D: Yeah, we've gone through a lot of shit like that, and it totally makes you better as a band. Well, at least as people together; it doesn't necessarily makes your music better, but...

B: It brings you together as a family!

T: Oooh!

**Are you upset that you're over in Europe now, and I can imagine Trial being faced with this too, with both of you being from Seattle, and right now that you're gone, the 'World Trade Organization War' is going on?**

D: Yes, we are very upset. (I couldn't imagine a man answering any 'drier' than that)

**Do you want to go out on the streets and start a riot too?**

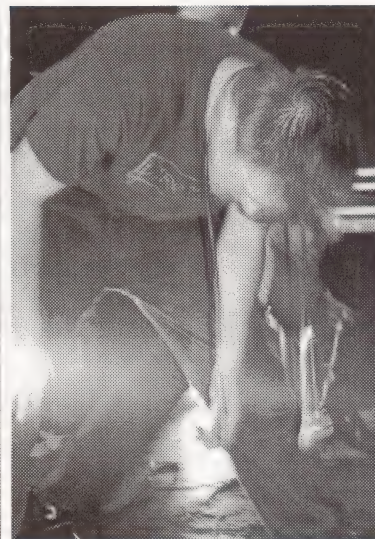
D: Well, it feels weird actually, because after the fact I really wished I had been there, but before it... I care about the WTO, but I don't know if I had gone to protest it. But after seeing something like that happen in your hometown, and usually you see it on TV and it's far away, and this time I actually had a chance...

**And besides this incident, you never hear anything about Seattle.**

T: Yeah, and it's funny, because Trial is such a political band.

D: Greg is so politically driven, so this has to be something he's really missing out on too.





B: The really weird thing is that it's hard to get straight answers about what it's all about. They (the media) all keep very evasive. Any information you get is really hard to tell where it came from, like from underground sources. It's really weird, but everyone in Seattle is pretty much opposed to it, which is why they went out on the streets to protest.

T: And break everything.

B: We're not really into breaking things.

D: It's sad in a way, because Seattle is a really beautiful city and just now became a hot spot for people to go to. So, it's really cool to visit it, because it's really nice, but now it's wrecked I guess...

B: All of a sudden it became rioting on the streets, and not actually people protesting and thinking intelligently about it.

D: We heard from friends back home that were at the protest that there was a curfew. So then all the protestors went home and all that was left was a bunch of punk kids fighting the cops, and what good is that going to do?

**Hey Brian, you just said you didn't like breaking things...How about your equipment then?**

B: I try not to break my equipment. (laughter) But yes, it's happened.

D: The funny thing is that shit like that will happen, and we'll be like 'whoops'; as in totally not meaning to do that. There are certain bands, who go 'This thing sucks!' and try to break it, while we'll just be like 'Oh yeah, during the set I broke all my strings'.

B: I fell over my bass.

D: I've fallen off stages twice during this tour, very high stages by the way. Last night the stage was probably waist-high and the one before that was even a little higher. And it's not even a cool 'I'm jumping in the crowd' thing, it's just like 'Ohoh' and falling off.

B: At least last night someone broke your fall.

D: Yeah, haha.

**Name 10 words starting with the letter 'y'.**

D: Yak, yahoo, yuhu, yellow, Yah-weh...wow, that's a good one!

T: This is ridiculous, what are you talking about?

D: Jasmine?

**Nope, that's with a 'J'.**

D: Dammit...Yorkshire, York...

**Come on, there are some really easy ones...**

D: And we're totally overlooking 'em?

**Yep...like 'You'?**

T: (with an ultimate snotty little voice) 'Oh, like you'.

D: Yeti, Yuppicide.

**OK, that should do. Tell me the story of your favourite pair of undies.**

D: Favorite pair of underwear? That's Brian's story all together.

B: Well, what I do is wear a pair of underwear for a whole month.

D: Nono, tell about the leopard undies and the cowboy hat!

T: Yeah; that's great!

D: Ok, Brian played a show in a leopard-printed thong and a little red cowboy hat, which was really funny. He also has another pair of underwear, which is a black S&M string, with just a little nut-patch in front with a little zipper.

T: And how about the lock attached to it?

B: Oh yeah, the lock opened up and I was just 'hanging out'. (good to see that for a change everyone is laughing with him) One of our first shows in Seattle, we played in our boxers.

T: Not me!

B: The last song we all took our pants

off and played in our boxers.

**Haha, OK, do people often give you a hard time?**

T: For...anything?

**For being you.**

T: People think we're really cool.

**Is that so?**

D: Yup, we are. People are like 'You guys get so many girls!', and all we can do is tell 'em they're right...

T: And a lot of drugs too...We're cool.

D: I don't know. People don't really give us a hard time, until they're... Stupid and get mad at us. Last night the soundguy was playing a CD through the PA during our first 2 songs. We stopped playing and there was

saying that you guys turned into big rockstars' and shit like that. So, maybe we get a hard time about that...

D: But you know, I can't say hey to everybody.

B: Exactly. It's impossible to say hey to 800 people.

D: No one would want to try and have a conversation with 800 people. It's funny, because we totally feel that they are the ones putting us in that position. B: Yeah, they're rockstars themselves, cause they don't come talk to us.

D: They're waiting for us to be like 'Hey, what's your name? Hey, How are you doing? Thank for coming tonight!' (in a goofy poppy little voice) So, either that, or they're like 'Let me tell you a story about my sister and her dog and my grandma and...' and then

you're like (raising his eyebrow once again and saying as emotionless as possible) 'I'm here to play a show', and then you come off as being an asshole.

**When and what was your biggest rejection ever?**

D: Biggest rejection? (in a tone of disbelief)

T: (starts whistling like a howling wind, blowing through a deserted town in the Midwest, yes, we were all in awe by its beauty)

D: As a band or individually?

**Whatever.**

D: I've been rejected lots of times.

T: 'Hey girls, how are u doi... oh... nevermind...'.

D: There's this joke about me being invisible, because I try to talk to people and they just keep on walking, as if they can't hear me. So, I usually have a watch, and when I turn it, it clicks,

which makes me invisible, and...euhm...

T: Ha-ha-ho-hi-hadi-ha (oh yeah, he's making fun of him)

B: It works though. Everytime you do it, at least no one wants to talk to you. D: That's about as rejected as we get.

How are all the groupies coping back home?

D: Whoo, what did you say? Groupies?

**Yeah, your diehard fans.**

D: I guess people who were our fans are our friends, because when we started out, that was just the way it was. But, they either don't really hang out that much anymore, or...they don't even notice. As far as groupies goes, well, there's so many of them! T: And what the hell do they care? We only play in Seattle every 2 months anyway, so there's nothing different for them. We'll play there again when we get back home, so they don't care. They just want to mosh.

D: (mumbling to himself) I wish there were groupies.

T: We just associate their moshing, so it's cool.

**Are you happy I didn't ask you anything about 'O Fortuna'?**

D: Yeah, that's good. Well, it's not a question we totally dread, but still...

**So far every interview I've read with you guys brings that up.**

T: I like explaining to people why we don't play it.

D: Do you want to ask us about it?

**No**

D: Oh no? All right, that's cool.

**What, do you want to talk about it?**

D: No.

**Well then...I hope this wasn't too boring for you guys.**

D: Not at all, it was great.

**Ok, thank you very much.**

**brian played a show in a leopard-printed thong and a little red cowboy hat...**

music, and we just mumbled 'Fucking idiot'.

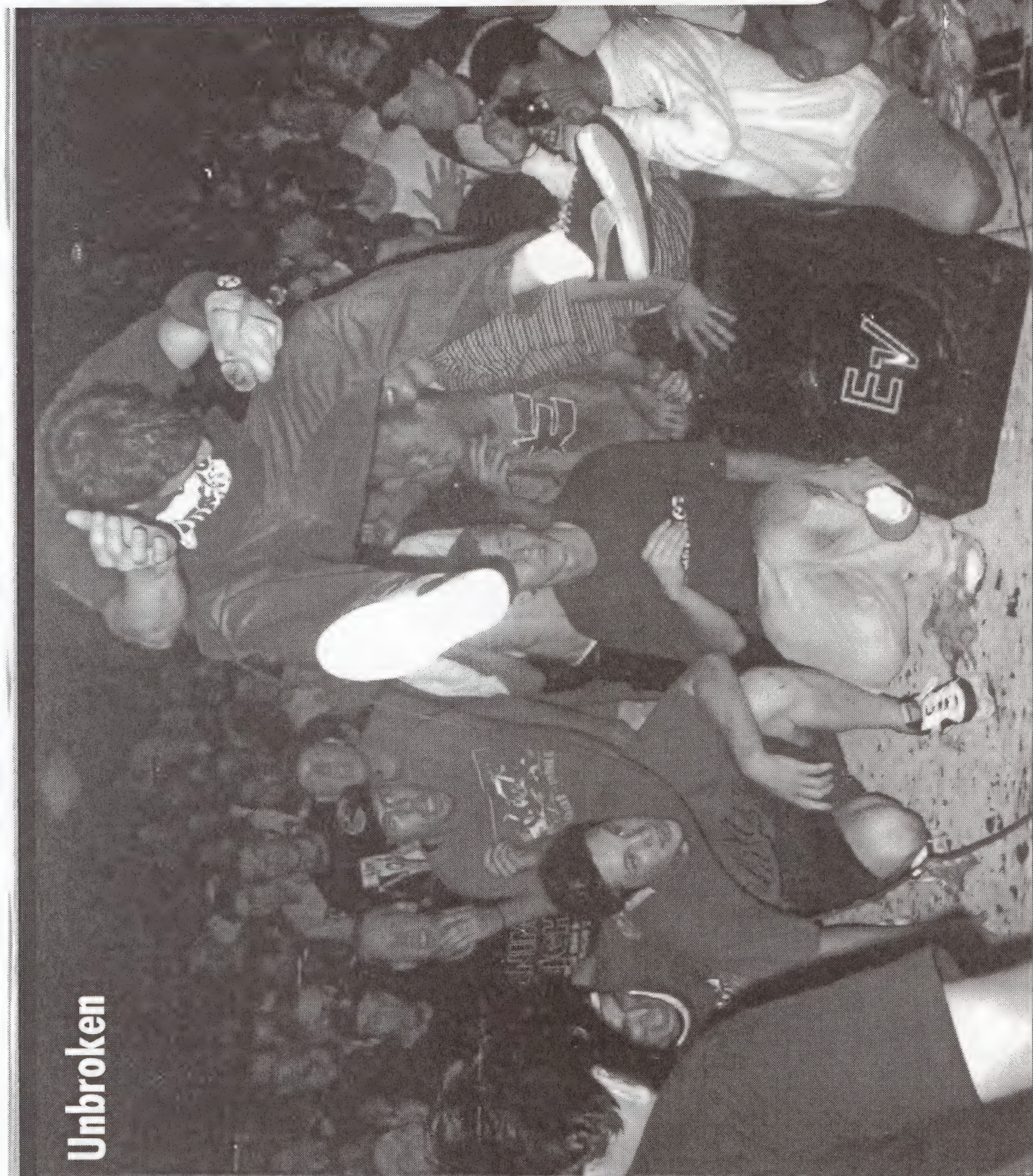
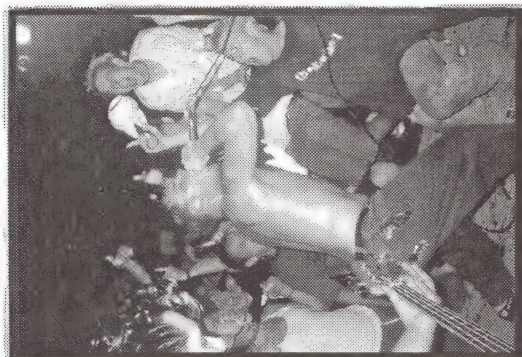
**Maybe he thought the music he was playing on the PA was better than yours?**

T: Yeah, maybe it was.

D: But I don't think he gave us a hard time, we kind of gave him a hard time. T: The only time I can think of people giving us, as a band, a hard time right now, is in Seattle. Because I guess we're getting bigger now or whatever, and we happen to push ourselves to some people, because we're playing more shows, and tons of people attend them. A lot of people now think that we all of a sudden turned into rockstars.

So we get e-mails on occasion from people saying 'Yeah, all my friends are



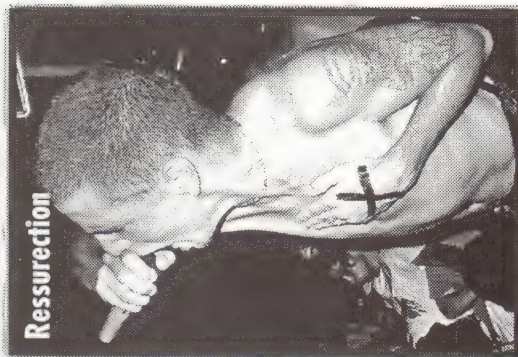




# Endpoint



## Ressurrection



## Outspoken





# Mid-West VS East Coast 2000



**JULY 29<sup>TH</sup>**  
 BURIED ALIVE  
 EARTHMOVER  
 LAST SHOW EVER  
 REACH THE SKY  
 WALLS OF JERICHO  
 XDISCIPLEX  
 GOD FORBID  
 SANTA SANGRE  
 EX ANOTHER VICTIM  
 UNDYING  
 CODE SEVEN  
 arlington's tonight's knights of columbus  
 8-9pm  
 \$10-15

**HOUSE OF BLUES CHICAGO**  
 WORKING PRESS  
 Photo - Victory

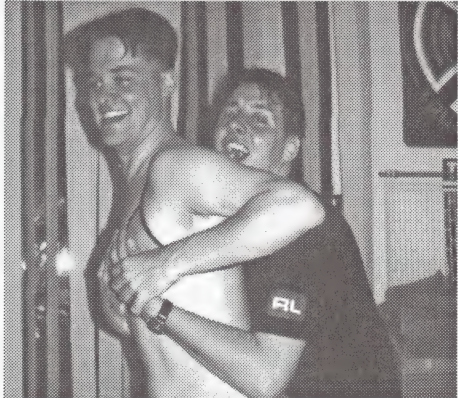
**August 4<sup>th</sup>**  
**converge**  
 \$8 Doors  
 7:30 Creepy Crow  
 314-621-9012

**Sunday, JULY 30<sup>th</sup>**  
 THE REAL ENEMY  
 HOLDING ON  
 SUPERSLEUTH  
 STANDFAST  
 COUNT ME OUT  
 DEFINITE CHOICE  
 ALL AGES  
 HARDWARE

**HOUSE OF BLUES CHICAGO**  
 AFTER SHOW  
 REACH  
 HELP EVER HURT NEVER

**ERIN CICCONI**  
 WITH IN FLAMES  
 SKINLAB  
 AND BURIED ALIVE  
**TUE. AUG. 8**  
 AT HOUSE OF BLUES  
 209 N. LA SALLE ST. • 312-467-2600





*Up until now every single time I flew out to the US turned out in an amazing time. Being out there at the other side of the ocean is a complete different world compared to Europe. This trip is no exception. I met new people, hung out with friends, made new friends and visited new places and ate at new places. Why is the food so good overthere? Why is it that most vegans can only talk about good restaurants and places to eat as soon as you start talking about a certain city you're going to visit? Well, I don't know, it's probably attached to it... Anyway, Let me take this opportunity to thank Carey, Jim, Mike and Jessica for their hospitality and for giving a roof over our heads.*

### Saturday july 29th

We left Simpeldeld at 7.30 am. First we had to drop our friend Ralph at the train station. We hung out yesterday because of my 27th birthday and he stayed for the night. It was good to see him again, it was already 2 years ago since we saw eachother for the last time. He lived and studied in California for the past 2 years. He's leaving soon again for another mission. This time he's going to India, so probably this was our only chance to spend time together before he's leaving again.

About 9.00 am we arrived at Brussels airport. A good 2 hours before our plane leaves. We spend one hour and 55 minutes standing in line to check in. It was insane! They were teaching a person the ropes on one of the busiest days during the summer break! Things like this only happen in Belgium... There were people who missed their plane, but we were just in time, everything went well in the end, and we had exactly 5 more minutes left to say goodbye to my parents before it was board-time!

The 8 hours and 45 minutes flight went by very slow and took forever. Next to this I didn't feel very well. I was glad when we arrived at O'hare/ Chicago, and felt like a little kid who was all excited, and wished we could skip customs to speed up the process. On the other hand I was tired from sitting over 8 hours in a plane doing nothing besides getting on Joyce's nerves. We arrived in time, this kind of surprised me since I never arrived in time before. About 15 minutes later we had our backpacks and walked through customs. It was 12.45 pm local time. We had to wait until 2.25 pm before Charlie, Carey and Bianka picked us up. The long wait for them to pick us up was partly my fault because I left a message on their answering machine right before we left Europe that no one should pick us up before 2.00 pm.

From the airport we drove pretty much straight to the final Extinction and Earthmover show in Arlington Heights. It was good to see everyone back again. I did a lot of talking. It was actually too much insanity at the same time going on and because of this I missed a couple of bands, not that it matters because friends come before music... Today, two of the best bands ever coming out of the Midwest decided it was about time to do one final show. Both Extinction and Earthmover were genius! Jim from Extinction did a lot of talking between songs. As usual he talked about serious issues but in a funny way like he always used to do by making fun of people. Jim also did some emotional talking in a way I never heard coming out of his mouth before. The actual set from a dressed up Extinction was pretty chaotic and tight at the same time. They changed some of their 7" classics into Damnation-style sound-ing songs. All good songs pass in review. Kids went crazy, it was one great happening with lots of confetti and even bro's ended up on stage at the beginning of their set while fire crackers and champagne made the final Extinction tunes unforgettable... Earthmover started playing right after Extinction, what a band! When I hear them playing I really start wondering why they quit. New bands like Walls Of Jericho or Cast In Fire, proceeding from Earthmover don't even come close to the level of the Earthmover I heard playing tonight. Earthmover made their final show more than worth it. Both Extinction and Earthmover only made this benefit show for 'the animal welfare league' more than worth it. The other bands playing were Code 7, Undying (they were disappointing to see live in comparison to their release on Goodlife records), Disciple, Santa Sangre (ex-Another Victim band, awesome band), God Forbid (forget about Merauder, here's the new breed!), Walls Of Jericho and Buried Alive. The show was over at 11.00 in the evening, which made it a very hard first day for us when you keep in mind that we're awake for 20 hours. We were rocking. Joyce had a hard time during the show. She failed to turn up after the Extinction show. Before we finally went to bed it was 3.30 in the morning which means that we're awake for 29 hours. It's time to

go to sleep and try to catch up with the time difference before we go to the hardcore picnic in a couple of hours...

### Sunday july 30th

I was wide awake at 9.30 in the morning. First thing I noticed was that the weather was not really good, which also does no good for the picnic in a couple of hours, we'll see... Eventually we went to the picnic, despite the shitty weather it was totally successful. There were about 30-40 kids who showed up. When we arrived about 3.00 pm there was sort of a contest going on a climbing frame. Prices to win were old hardcore shirts and records. In the end, the contest was the beginning for more chaos and craziness. Because when the 'ultimate frisbee' was played, the organizer (deadXstop) of this event got ecstatic and started to dive in a puddle on the field of grass. This was awesome! It became even more crazy when a second person (Bob) mixed among the game and the puddle diving turned out in a spectacle.

About 4.00 pm we left the picnic. We went out eating with a group of eight people at 'Leona's', which is an excellent pizza restaurant where they serve pizza's with soy-mozarella cheese. The pizza was really good. Herald ate a 14", \$29.00, pizza for most part by himself plus he ate our left-overs! How crazy is that? During dinner Manni came up with a time-consuming game where you have to name as much different countries all over the world. You could tell Manni did this game several times before since he came up with all the countries you hardly heard of. Charlie was also good at it. After we were all stuffed from the good food and ready

to leave, Jim picked me and Herald up to go to a show at the 'Ida Noyes Hall' at the University of Chicago. Bands playing tonight were Definite Choice, Count Me Out, Standfast, Supersleuth, Holding On and The Real Enemy. We were late and therefore missed the first bands. The Real Enemy and Count Me Out definitely were the best bands of the

evening, while Holding On also played a very tight (what's tight for an old school band anyway?) set. I saw some kick ass bands tonight, that's for sure! After the show we drove back to the North-West suburbs. Again it was late, but not late enough for Herald and me to enjoy the alcohol free beer I smuggled through the US customs for still an inexplicable cause. When we arrived at Jim and Carey's apartment no one else was there besides the dogs. Carey, Joyce and Bianka came back home a little later. They went to the theatre and saw the movie 'What Lies Beneath'. Joyce said it was a good movie but she had to stand through mortal fear since it was so scary.

### Monday july 31st

For some reason Joyce woke up with a start since I was standing next to the couch she was sleeping on. She was still under the ban of the movie she saw last night. Today we went to Woodfield Malls. Herald and Bianka were supposed to go with us today but they posed on us since they decided to stay home and wait for Bianka's friends from Louisville, who were in Chicago for a couple of days, to pick them up and drive back to Louisville. Before we went to the mall we said goodbye to Herald and Bianka. We spent over 4 hours in the mall checking out clothing stores but we didn't buy a lot, since this was our first time during this trip at the mall. Jim was supposed to pick us up at 7 pm but got stuck in traffic because of some accident that happened right in front of the mall. On the other hand it's quite impossible to be somewhere in time since traffic is insane in and around Chicago at certain hours of the day. When we came back home Herald and Bianka were still there. Bianka's friends, Tobey and Sean, were tired from driving and running around all day long and decided to stay for the night and leave in the early morning. So it turned out that their plans changed, which meant we had another night to hang out with eachother. We did some shopping at Wholefoods with the

**i was tired from sitting over  
eight hours in a plane doing  
nothing besides getting  
on joyce's nerves...**



Louisville kids and our friend 'Red Alert'. The rest of the evening we just hung out at the apartment, doing nothing but talking shit and of course eating...

## Tuesday august 1st

Herald, Bianca, Sean and Tobey were supposed to leave at 8 in the morning, but since Sean has a really hard time getting up, they didn't leave before noon. It was worth a picture to see him walking around all wasted at 10 in the morning with his toothbrush in his mouth. He wanted to get up, but his efforts weren't successful... In the meantime we were all ready to go to the city. Manni came over to pick us up. First we went to the new Victory Records office. Joyce was all excited about going there since she's also going to do her internship at Victory. I could vaguely remember where it was because they moved in the new office, I came back to Holland and only saw models of how the interior was going to look like and went to the new building just to check it out and see what it was like. All I can say about the new building is that it looks so much business like, it's definitely an advance on the old building. When we walked in there we had to report at the reception. Delphine came pick us up and showed us the entire place. There were only 4 people working at Victory from the time that I was there, pretty much everybody left. That sucks since I was kind of hoping to see most of them back again. But it was good to see the few people that were still working there and that I kind of knew. Since we hung out at Victory way too long we weren't able to go to the Art Museum since it closes at 5. Instead we went to the 'magnificent mile', ate at 'Food life' in Watertown-mall before we went shopping. In the evening we went to Red Alert's apartment to pick him up to go see a movie. In the remaining time before we left I watched the Unbroken video from their last show which is totally cool. Especially the moment of one minute silence for Eric Allen that burst out in loud screaming, and at the same time is the kick off for one of the most energetic Unbroken shows I've ever seen. Unfortunately I didn't have time to watch the entire video since we had to catch the 9.30 pm movie. We decided to go see the Nutty Professor 2 which was an alright movie, but since I'm still the silly European facing the little man with the hammer in the evening, I couldn't make it through this movie and fell asleep... About 0.30 in the morning we were back in the Suburbs. Jim was still awake and working his ass off for the upcoming Bro's Keeper tour at the end of the year. I went to bed since I'm all worn out!

## Wednesday august 2nd

Again not a lot of sleep tonight because at eight sharp Kurt was standing next to me yelling to wake up. He spent the night at a friends place somewhere in Chicago downtown and was early at Jim and Carey's since he's leaving for an European tour with the band Point Of No Return who are on his label. I spent most hours of the morning watching pictures of old bands together with Kurt. Joyce woke up around noon, at this time of the day Kurt was bleaching his hair to look good for the Euro-ladies and I was making pasta for everyone. After we ate we went to the mall. We hung out there for about 30 minutes which was long enough for me and Kurt, if it was up to Joyce we had to spend another 5 hours there, but since we, men, are in majority, we didn't and went back home. Joyce decided to make a toasted sandwich for us but turned out in a complete failure. Smoke came out of the toasted toaster the bread was black and burnt and the soy-cheese didn't even melt! Joyce accused the toaster but I've my doubts...

We were supposed to hang out in the city tonight with DeadxStop, Red Alert, Adam and others, but since there was no way for us getting there, Joyce decided to go to the mall with Carey, while Jim and I took Kurt to the airport. This was quite an event after all. It all started when Kurt forgot his passport in the car when we were on our way to the check in point. The second delay was when we couldn't find the check in point from the company Kurt flies with. In the end we found out that it was at the other side of the airport! We already were late, and this was not really conducive. We took the train to his check in desk, helped him carrying all the Catalyst merchandise and then said goodbye to him. I'll probably see him again when I'm back in Europe because at that time he's still out there. Once back at home Carey and Joyce were back from the mall. Joyce proved to me that she spends money like water, this time she spend money on presents for back home.

Tonight the guys from Reach The Sky come in and spend the night for their upcoming show tomorrow in Chicago with Ignite and the Misfits. Therefore Joyce and I decided to sleep in the office and hope they don't wake us up when they come in in the early morning.

## Thursday august 3rd

When I woke up I saw to my astonishment that Reach The Sky arrived. I didn't hear a thing last night and thought they didn't come in at all. At 12.30 we were going to meet Manni at the Fireside to do things in Chicago for the rest of the day until the show starts. On our way to Chicago there was a lot of traffic as usual. We finally made it to the Fireside at 13.15. A little late, but we couldn't help it. Some of us were hungry, so we decided to go to Soul Vegetarian first. Finally! It took 5 days (not that it matters...) before we finally made it over to one of my favourite restaurants out here in Chicago. To be honest, I'm not that hungry but it couldn't hold me back from ordering all food I like at this place. I ordered a small vegetable soup to start with, protein tidbits, battered mushrooms and french fries. For dessert I ordered a coconut ice cream. Of course the food was delicious but I had to take half of it back home. Going to Soul vegetarian was an excellent start of the day. After Soul we drove back to the city to visit the Searstower. What struck my attention is that parking a car in a parking place is very expensive. They charge \$15.00 for an hour at some places! Once at the Searstower, we found out when we were in the sky deck that we had to wait for over an hour. This is not worth it so we decided to go to Navy Pier. This place is for 100% attuned to tourists with lots of entertainment, food and drinking places. It was absolutely cool to hang out there for a couple of hours since it's so different and adversative from what we usually do. Manni kept on talking and talking today which is quite amusing. I think his parents have to turn him up in the morning and he runs down for the rest of the day. It's incredible how this kid can talk! At 5 pm we left for the show at the House Of Blues, which is a club located on the ground floor of the well known 'Marina city' complex. The House Of Blues is a huge and fancy club were, to my opinion, hardcore and punkrock simply bands don't belong. Tonight was an exception because Reach The Sky opened up for Ignite and The Misfits. Reach The Sky's set was alright and despite the fact that Ian tried to stir up the audience it didn't really work out the way he (probably) hoped. Most kids at this show didn't come for Reach The Sky but were waiting in full tension for tonight rockstars The Misfits. All dressed up and grease painted idiots take care of glorious amusement. Joyce, Carey, Manni and Charlie left after the first Ignite song 'Who's a sell out now', that's a perfect timing for leaving this show, hearing these words coming out of these people mouths. Me and Jim went backstage to meet up with the Reach The Sky dudes and, to my big surprise, Tony Victory was also there. It was good to see him again after 2 years.

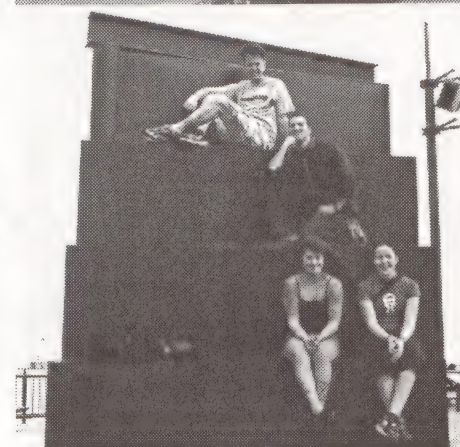
Two highlights of the evening were:

1. The love song Zoli from Ignite, dressed up like a Misfit with his face painted and fake blood dripping over his body, sung with The Misfits during their set.
2. The fact that The Misfits an hour after their show still were signing autographs and that there were actual girls walking around with Misfits autographs on their titties.

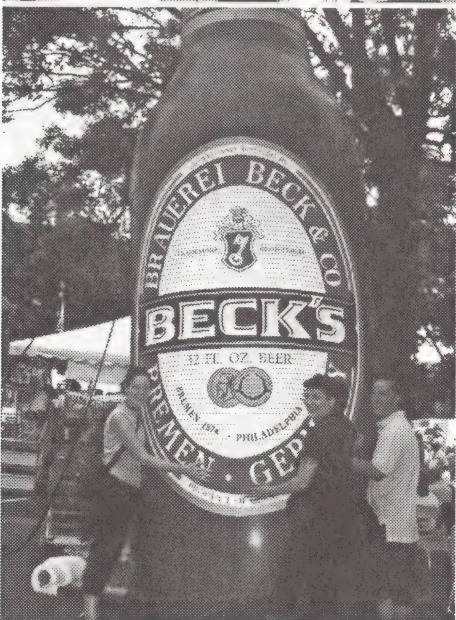
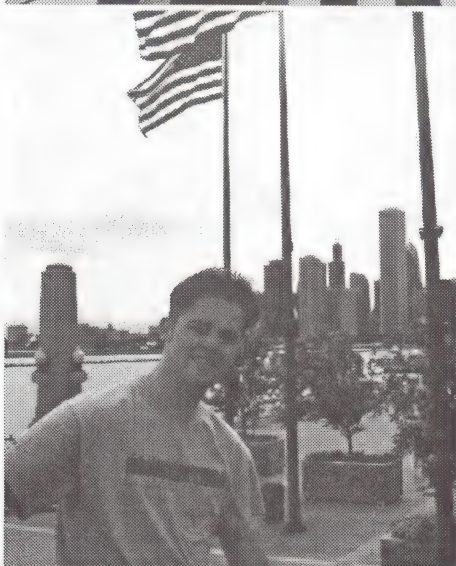
What was going on after the show was probably more entertaining than the show itself. Well, the french fries backstage were also really good... I definitely had fun tonight but was happy when we were back home around midnight. Joyce was watching the movie 'The Green Mile', I joined her for awhile but decided to take a shower and go to bed...

## Friday august 4th

At 10 am I was awake again. The Reach The Sky kids already packed their bags and were ready to leave for their next destination. We're going to St. Louis today for a show from The Hope Conspiracy and Converge. I'm looking forward to this day for a long, long time because this is the only possibility for me to see both bands playing before I'm going back to Holland. But what's even more important is that this is going to be the only chance for me to hang out with Neeraj, Jonas and Dan. After a 5 hour lasting trip we finally made it to St. Louis. The show was in a club called 'the Creepy Crawl'. At the time we arrived the club, Converge and The Hope Conspiracy still weren't there so we decided to go for a walk in St. Louis. It was busy in the city because the Cardinals had to play a game. After walking around for awhile we ended up on a German 'Strassen fest'. This was so hilarious to see! Imagine being in the US and all of a sudden you almost start thinking you end up in South Germany. The American version of the German traditional beerfest (because this pretty much was what this was all about) was held in a couple of closed down streets in St. Louis downtown where American people walked around dressed up like Germans, wearing German soccer shirts, lederhosen, playing Tiroler and Schlager music! And of course this 'Strassen fest' didn't lack on Bratwurst, 1/2 litre beer-mugs and the traditional







singing of 'Ein pros!'. This was so much fun to see! The only difference between this fest and a real German fest is the fact that these people don't speak the German language. There was also a sign which pointed out that Stuttgart only was 7500 miles away! After a good half hour we couldn't take more German Bratwurst and Knackwurst so we decided to go back to the club. The bands arrived in the meantime, and it was great to see Jonas, Dan and especially Neeraj after 1 1/2 year. We pretty much talked for the entire evening. In between they played a show and that was it. The Hope Conspiracy show was awesome, and I didn't aspect anything else. I had the overall impression that their new stuff rocks way more, and leaves the old, often compared to Harvest, sound for what it was. I didn't really check out any other bands playing tonight since it was nothing of importance at that moment. It was a pity that this was our only day and chance to hang out. There's nothing to do about it since they're on tour, and on the day of all days they hit Chicago we fly back home to Holland! Around midnight it was time to say goodbye. Initially we were supposed to drive back to Chicago after the show but since (among others I...) we locked Jim's car, we couldn't open the doors because something was broken that has to do with a certain code of security. There we were standing at midnight in St. Louis downtown, looking at a locked car we couldn't get into! Clarissa took the initiative to call the police and ask for help about what was best for us to do at this time of the day. About 1 1/2 hour later a locksmith came by, opened the doors in 5 seconds and charged us 50 bucks for his tour de force. Jim decided not to drive back to Chicago since it was late, so we spend the night in St. Louis. I'm glad there were no mutual problems about the stupidity we made. That was a good thing...

### Saturday august 5th

We left St. Louis in the early morning and only slept for a couple of hours. The ride back to Chicago was long and boring. Five hours sitting in a car, bad weather and listening to CD's we already listened to during the other half of this trip. At 2 pm we were back in Elk Grove Village. Everybody was wasted. Joyce fell asleep on the couch right away. I started reading an article in a zine called 'Superhero', about an annual benefit festival organised for a kid called Matt Leveton, who suffers from spinal chord injuries, and decided to read through this interesting piece of writing before catching up some sleep. It's great that people in the hardcore community, and bands of course, set an event like this on foot. Next to this it has to be an enormous feeling of sympathy for Matt that this annually returning (set on foot by Tim Shaw from Ensign) benefit festival is drawing hundreds of kids from all over the place contributing Matt and his parents to pay hospital bills and of course to enjoy hardcore and punkrock music. I've to say that I'm deeply impressed by this event. With this in mind I fall asleep... I woke up again 5.30 pm. Not that I wanted to, but more that I had to because there were 4 other people waiting for me to go to the mall. Red Alert came over to pick Jim, Joyce, Clarissa and me up. After wasting too much time in the mall we went out eating at the 'Pita House'. A place owned by Indian people who all looked a lot like our friend Neeraj who also has the Indian nationality. So we kind of started making fun about this place and the people in it who all looked similar to Neeraj. It was more than time for us to leave this joint after things were getting out of hand. Up next was the 'dollar theatre', we all walked in without paying to see the movie 'Road Trip', which is a great movie by the way, enacted on a University with teens, so you know the deal. Once back at Carey and Jim's apartment I needed rest but Red Alert begrudges me from my moment's rest since he was waiting for Jim to come back from the city (he took Clarissa back home) so that he could hear the songs from the upcoming Hope Conspiracy record. All I can hope for right now is that Jim comes back really soon because I can barely keep my eyes open...

### Sunday august 6th

Yesterday we planned on leaving for a small trip, to an outlet mall close to Wisconsin, at noon. As a matter of course no one was ready to go in time and I had a feeling that I needed most time to get ready. Not that it matters, because I don't want to rush things when I'm on vacation. What we did today is basically spending an entire day at the mall. Walking shop in and out! Both of us bought a lot of clothing but all stuff Carey bought today is insane! After we walked in the first shoe store she bought a couple pair of shoes. She had to put them in a locker right away since she couldn't walk around with all bags for the rest of the day! All clothes are definitely a lot more cheaper, basically jeans and sweaters are all half price from what they charge in Holland. Everything else is fucking

expensive overhere! Oh well, there's a saying that you shouldn't pay too much attention to the amount of money you spend during a vacation, and today absolutely was one of those days. Actually, it feels really good to spend a lot of money on one day. The mall closed down at 6 in the evening. I was a happy man, because I couldn't feel my legs anymore. If it was up to me we should have spend more time at the restaurant where we ate lots of french fries and rice. Sitting down on my lazy ass, doing nothing besides looking at other people, something which I find very entertaining every now and then. Today once more showed that going out shopping with ladies is very tiring. I slept most part on our way back home from the mall.

For the rest of the evening we didn't do much besides eating. Joyce watched again the movie the 'Green Mile' while I was listening to music and checking my email. After we did our things we watched together the 'Bone Collector' and fell asleep.

### Monday august 7th

Carey and Charlie invited us to join them on a 2 day trip to the 'Starved Rock' state park. Since both of them stayed at Carey's mom for the night we watched the Blair Witch Project to kill time until they came to pick us up. On our way to our destination Charlie was telling us about the state park in a bird's-eye view. What I picked up from his story, whether it's true or not, is that there was a fort built hundreds of years ago by the French in this area. Then, the Indians kicked them out and killed them. Later on a war between two Indian tribes ended up here. At this time there wasn't a fort anymore since it was burned down to the ground. During the war, one of the tribes trapped the other on the rock, and the tribe that was trapped on the rock either surrendered and were killed or they starved on the rock... Right before we hit the state park we drove through a small village named Utica which gave me the feeling we were driving through the film studio from a wild western movie. Everything looked so much a like. I even started wondering if everything was real since there was not a soul about and stores looked like they've been shut down for the past century. About 5 pm we arrived in the park. After we dropped our bags in our cabine we went for an awesome but tiring hiking around a huge lake in a wood with lots of canyons. We saw about five deers, probably a family, who weren't scared for us at all. In fact they continued doing what they were doing and didn't really pay attention to us watching them with disbelief since we never saw deers in the country this close and this long before. It was great! The next amazing thing were the canyons. We never saw them before, except for the ones in movies of course. In real life they're imposing. On our way walking back to the cabine we had to run like crazy since a super huge bee (2 inch section) was getting ready to attack me. I'm glad I didn't see the bee. When I heard Joyce and Carey screaming and when they, including Charlie, started running all of a sudden, I started to run as fast as I could as well! I heard later on what all fuss was about and like I said before, I'm glad I didn't notice anything. We had to hurry up anyway since we wanted to go out for dinner. We made it back to the cabine before 8.30 pm which was right on time to go out for dinner. Actually, we had 15 more minutes for the 4 of us to take a shower and get ready. In the end we made it all in time, we're in time in the restaurant where they only served one vegan meal, spaghetti. So our food choice for tonight was real easy, four orders of spaghetti, and a side order of french fries for Charlie not to forget! The food was good, something we honestly didn't expect in a place and area like this where people seem to live off prey man bring back home in the evening after hunting for an entire day. It surprised me that they knew what vegetarians are out here since the menus in the restaurant only have a huge section of all kind of animals you can have for dinner. It may sound rude, but at times I think a time-machine put us back in time when I take a look around this place, where people still know the real definition of the word 'rest'. Living far away from the sometimes evil and civilised society is a cool thing, but I know I couldn't live here for a long time. It's cool for what it is, but for some reason I feel sorry for the people who actually do live here! It's like living all they way up north in Scandinavia, in the middle of nowhere. Anyway, after we finished our spaghetti we didn't feel like going back to our cabine so we decided to play scrabble in the lounge. Carey was definitely the best, but also the only person at 1.00 in the morning still up for another game!

### Tuesday august 8th

It was our intention to get up at 5 in the morning to see the sun rise in this wooded area at the 'Starved Rock'. How romantic would this be?



Unfortunately I can't tell you since last night's scabbling ruined our plans. We all were awake at five. Well, awake in a way that we opened our eyes for a second to conclude we're all too wasted to get up. In retrospect I didn't really mind about going to see the sun rise. As a matter of course it would have been a splendid picture to see and experience this, but on the other hand I could use some extra hours of sleep very well. Around one pm when everyone was ready to go we went to the actual 'Starved Rock', the spot in this area where it's all about and where it all happened according to what Charlie told us a day before. After we hung out there for awhile and commanded a fine view of the Illinois river and the adjoining forest it was our intention to canoe but since Joyce doesn't dare to canoe we decided to drive back direction Chicago where Earth Crisis, In Flames, Skinlab and Walls Of Jericho are playing a show tonight. Red Alert came pick us up and the three of us drove from the suburbs to the House Of Blues in the city. It took us over an 1 1/2 before we made it to the city. Driving from the suburbs to the city during rush hours sucks big time! At the time we arrived at the House Of Blues Skinlab was playing. Walls Of Jericho were not allowed to play the show tonight since they had a car accident on their way up to Chicago and therefore didn't make it in time to the club. Once again; hardcore bands should not play this club with their stupid rules and official goings-on. Best band tonight was by far In Flames. These Swedish metal heads played a very convinced and good set and rocked the house like no one else. Earth Crisis on the other hand was alright but boring and monotonous after five songs. I'm totally into their latest record but live they absolutely can't live up to the same level as on their 'Slither' record. The new and metal sounding version from one of their best songs ever 'All Out War' was the definite flop of the evening, especially when Karl started yelling to the crowd to mosh it up, old school style! It was hilarious how bad this was! After the show was done Jim and Red Alert were still sitting in front of the club. They didn't want to waste their money on this show and decided to hang out for three hours outside the club. Tonight we're going to stay in the city at Red Alert's apartment. Before we went to his apartment we walked around in the city and enjoyed Chicago down town by night. When we were at Red Alert's apartment we were all hungry. Being hungry while staying at Red Alert's apartment means, true to tradition, eating (lots of) french fries and union rings. We didn't break with this tradition and fully enjoyed the good food. For the rest we didn't do a lot. We talked to Neeraj on the phone who played a show tonight in Las Vegas with his band. I checked my email and went to bed once I was done with it.

### Wednesday august 9th

Again we had to get up early today. This time we had to go with Chris to the University Of Architecture he studies at. He had to get his schedule for the upcoming year. We took the CTA to his school. While he went in to get his schedule Joyce and I waited outside on a field of grass laying under a tree, enjoying the Chicago sky line. After Chris took care of business we went to Chicago down town. We walked all the way down Michigan Avenue while the sun was burning on our backs. We finally ended up in Water Tower where we ate at Foodlife and of course did some shopping again. Around 5 pm Chris took us to Jim's work and from there on we went back to the North West suburbs. The past 2 days were awesome as usual. In the evening we didn't do anything worth mentioning. While Joyce was sleeping I watched the Howard Stern show. The themes of his shows are unbelievable. Tonight's show dealt about a porn-actress who couldn't find anyone to bang with in one of her new movies. The porn-actress was a damn' hot looking broad with fake boobs and long legs. I tell you she was good looking so it all was probably set up. Nevermind, after some research and selection done by the Howard Stern crew, the choice fell on a 32 year old midget who was still a virgin. This dude never banged before and I tell you he's going to have the time of his life! Only the expression on the midget's face when he saw the broad was worth a picture, it was funny as hell! On top of this Howard was making indecent jokes. Since this was the first part of the show, I'm kind of forced to watch again tomorrow night, I don't want to miss on the details how

the banging did go. Right after the Howard Stern show was done Jim walked into the living room. All he did tonight was making phone calls and taking care of our upcoming trip to NYC. It looks like we're going first from Chicago to Buffalo, then go to Erie and then to NYC. We probably leave a day earlier since the Poison The Well show on Saturday is canceled. We'll see...

### Thursday august 10th

Today was our first official day of rest. It was our intention to sleep late, but at 9 in the morning we were awake. I often wake up early on a day off when it's my intention to sleep late. It sucks big time, but what to do about it? We decided to do laundry today so that we at least have clean linen before we go to NYC. Our plans are definite now for our NYC trip. We're leaving tomorrow night and decided to rent a car. First we drive 8-9 hours to Buffalo. Stay there for a day, then go for a 2 hours drive to Erie and then another 6 hours to NYC. Herald and Bianka left a message on the answering machine. They're on their way back to Europe and are going to stay for another day in Chicago. Their train, coming from Louisville, was considerably delayed. They supposed to arrive at 9.30 in the morning but arrived instead at 5 pm.

After we're done with our preparations for the upcoming trip we took Kurt's car from the 'Catalyst car rental service' to the mall. This was actually my first time driving a car in the USA. It needs getting used to, especially taking right turns when the traffic light is still on red. So I once forgot continue to drive while I needed to take a right turn. I was waiting until the traffic light switched to green, but not for long since people in cars behind me started honking at me... cool... Today we spend 5 hours at the mall. We didn't buy anything, we only ate. When we went back to the apartment, dirty Harrie aka Barney and Bianka were already there, back from Louisville and one more day to go before flying back to Holland. We went altogether to Soul Vegetarian. We all ate a lot and

spend a lot of money again at this place, probably for the last time during this trip. The mushrooms lie heavy on Herald's stomach because on our way back to the apartment dirty Harrie was all hyper active and freaked out. All of a sudden he started screaming out loud and headbanging to the song 'Devastator' from Converge. People were driving by us from 2 sides and laughing and pointing at Herald. It was awesome! Once back at the apartment we didn't do much. We watched some TV and read zines. Me and Herald waited till 1.00 in the morning to see the hilarious continuation of the Howard Stern show where the porn-actress is going to bang a midget. Today both of them came back to tell in details how it all went. It turned out that they went to a hotel room first to practise since the midget never got lucky before. Then, they did shootings for a porn movie in cab driving through NYC downtown. The midget was telling how he had to do the actress doggy-style in a cab, while people were walking by. It was funny as hell and I'm glad we stayed up just to see this non sense program...

ing by us from 2 sides and laughing and pointing at Herald. It was awesome! Once back at the apartment we didn't do much. We watched some TV and read zines. Me and Herald waited till 1.00 in the morning to see the hilarious continuation of the Howard Stern show where the porn-actress is going to bang a midget. Today both of them came back to tell in details how it all went. It turned out that they went to a hotel room first to practise since the midget never got lucky before. Then, they did shootings for a porn movie in cab driving through NYC downtown. The midget was telling how he had to do the actress doggy-style in a cab, while people were walking by. It was funny as hell and I'm glad we stayed up just to see this non sense program...

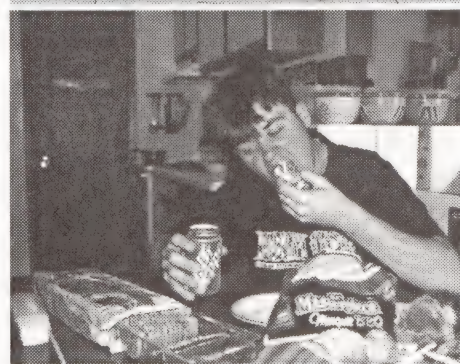
### Friday august 11th

I had to get up in time since we had to pick up a car at the car rental service for the NYC trip. When Jim and I got back at the apartment everyone else was awake, so we decided to go to the mall. While Jim was at the hair dresser Herald and I watched a Mean Season and Unbroken show on video. Herald and I projected into the situation, X-ed up, sang along and danced.

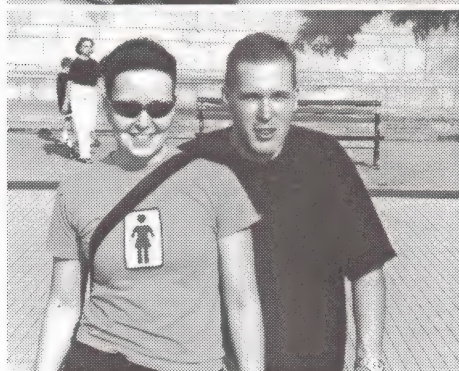
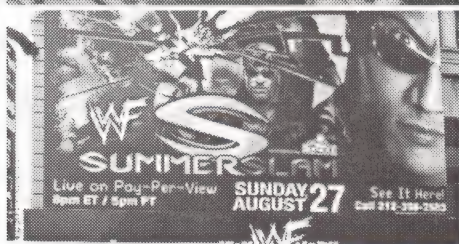
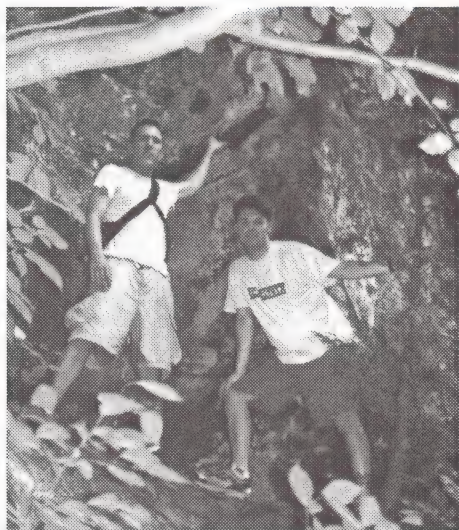
It was exacting but we had lots of fun. Around 2 pm we were at the mall. Herald and Bianka did their last buy in. I just tried jeans out but didn't buy anything. At 6 pm we were back at the apartment. Herald and Bianka had to leave at 7 to the airport. They made a lot of food for on the plane. We also made some food for our trip to Buffalo tonight. After we said goodbye to Herald and Bianka we also left.

First we went to see In Truth playing a show in Arlington Heights. This was the only chance for me to see them. At the same time it was my first and only chance to see Chuck again. We hung out and talked for awhile and at 9.30 pm we left for Buffalo. Jim started driving for the first 2 hours, from then I took it over...

it was our intention to get up  
at five in the morning to see  
the sunrise in this wooded area  
at the 'starved rock'...







## Saturday august 12th

It was a heavy night. I drove from 11.30 in the evening until 8 in the morning. I was completely wasted. We had to stop often last night at gas stations to make phonecalls to Scott V, and ask for directions to his house. We finally got a hold of him at 4 in the morning. He was at a party with some friends and just got back home.

While driving I enjoyed the view on the Cleveland sky line at night and the sun rise in the wooded scenery when we drove into New York state. It was imposing. Although I remembered the Cleveland sky line from 2 years ago when we passed Cleveland on our way back from Syracuse. When we were getting close to Buffalo I was only looking forward to sleep. I still can remember, when we walked into Scott's apartment I grabbed my sleeping bag, a pillow of the couch and fell asleep. I woke up 3 in the afternoon and slept really good contrary to all expectation. Before I took a shower and ate it already was 6 in the evening. Tonight there was another party somewhere in Buffalo. Everybody went there except for me and Joyce because we're still tired from the trip and next to this we didn't knew anyone at the party and my last party in Buffalo ended up in a huge fight with the upstairs living neighbours. So there was no reason for us to go. Instead we watched a Grade and Snapcase promotional video, probably for TV stations plus we watched the movie 'Saving Private Ryan'. So we didn't do a lot today besides eating and watching TV...

## Sunday august 13th

Today we got up late again, too late to take on something, that's a pity. So it comes down to that we drove for about 9 hours and wasted 1 1/2 day sitting in a house doing nothing at all besides eating. We didn't even go to the Niagara waterfalls which is the crowd puller in this area and probably no longer than 30 minutes away from where we are right now. It sucks, because if there's one thing I would love to see then it's this place. Well, around 3 pm we left for Erie to pick up Mike and then leave for New York City. Around 6 pm we hit Erie and were in the SA MOB record store from EMS. Mike was sitting (all wasted from the 17 hour ride) on a chair and waving at us when he saw us getting out of the car. It was good to see him again after 1 year 1/2

again. the SA MOB record store looks all fancy and is handsomely appointed with its own tattoo and piercing section. Of course I couldn't resist to buy CD's, while Mike told me that I behaved like a kid in a candy shop! After I bought my records we went to a Chinese restaurant to stock up and get physical ready for the upcoming 6-7 hour lasting trip to Jersey City. Another wasted day we had to sacrifice on travelling. It would have been 10 times better to spend today 6000 miles further away in Kerkrode, Holland where the new Roda JC soccer stadium was opened with a huge ceremony and party afterwards... Was it today actually? Now when I start thinking about it I'm no longer for sure. It doesn't matter anyway since I'm not going to make it to be there unfortunately... In the early monday morning we arrived all tired at Mike and Jessica's place. We watched Mike's paintings, illustrations and wedding party pictures for a little while and went to sleep.

## Monday august 14th

Around noon we were all ready to leave by train to Manhattan. The weather was really shitty today. It rained most part of the day but this couldn't resist us from a journey to all good food places. Our first stop was at Vegetarian Paradise for breakfast and lunch at the same time. Joyce and I had a 'Crispy Soulchicken' with a vanilla milkshake and mango smoothie. It's very hard to make a choice of what to order at this place since all food is so good. I decided to play on safe since I was starving and ordered what I had a year and 1/2 ago, when I was here for the last time. I'm sure we're coming back here sometime in the upcoming days, as Jim has the most insane plans about spending only money on food while being out here in NYC. So there's enough chance for me to check out the other food they serve at Vegetarian Paradise. After our introduction on NY food we decided, despite the rainy weather, to walk around and go to places we want to go to. First we went to 'Generation

X' records. A cool record store selling a lot of hardcore stuff with a huge shirt section in the cellar. At this place they especially sold a lot of East Coast stuff. At some point I thought it was Rick To Life's store since there was a lot of Comin' Correct and 25 To Life propaganda in this place. After spending a good hour in this store we went to CBGB's, just to see the club where all legendary bands played and walked around on Broadway Avenue till 6 o'clock because at that time we had to be at Kate's to meet Mike's wife Jessica and to eat (again). The food at Kate's is by far not as good as the food at Vegetarian Paradise, that's a simple fact. After Kate's we just walked around in Manhattan and ended up in St. Mark street. This is a cool street to hang out with lots of cool shops and places. It kind of reminds me of certain streets in Amsterdam. A club called 'Coney Island', where tons of hardcore bands played was in this street until it got closed down. Also the hairdresser on one of CIV's 7's is located in this street. In fact, there are pictures in the window of this shop from H2O and CIV, which is quite funny. Sob from Merauder was also hanging out there on the same night as us. Jim noticed him. He was walking around there with his button-up shirt wide open showing off his tattoos. He reminded me of Pete 'O Steele from Type O Negative they way he looked. Today was quite a day! We did tons of stuff, and I was glad when we were back in Jersey City at the apartment to take a moment's rest. Not for long though because Josh and Karl from the Trustkill and Ferret empire came over to hang out. We talked a load of bull and went straight to bed after they left.

## Tuesday august 15th

At noon we were sitting in Vegetarian Paradise again for breakfast and lunch. This time I ordered a 'Paradise Chicken Sandwich', which is a sandwich with deep fried tofu with chicken flavour plus a lot of vegetables. Jim and I also ordered a 'Banana split' for dessert. This is 6 different flavours of ice cream in a bowl, with a banana, whipped cream, chocolate sauce and sprinkles.

**when we arrived at vegetarians  
paradise the host started laughing  
when she saw us and asked  
if we were hungry again...**

Like I said before, everything is totally good at this place to order, the only thing you've to pay attention to when going to this place is the amount of money you've to spend. After we were all stuffed and barely couldn't walk from all the food we ate, we slowly headed towards a record-store called 'Soapbox'. Jim

told Tim Shaw as agreed, who works there, that we would stop by before he left to Europe with Ensign. It took us a long time before we found the place. It was close to CBGB's so we took advantage of the situation and stopped by there again. After these occupations the time was finally there to play the tourist. First, we took the train to the World Trade Center. This building with metro station and shopping center is so incredibly huge that we didn't have a clue which direction to walk. We finally decided to go into direction of 'Liberty Street' with the mindset that this street would lead us to the Statue of Liberty. Eventually we weren't that wrong because as soon as we walked out of the World Trade Center you could already feel the wind and breathe the air from the Atlantic Ocean. From here on we groped our way to the ocean. It was awesome just to sit on the boulevard, doing nothing besides enjoying the view on one of the many islands, the water and feel the freshened up wind. We could see the Statue of Liberty and that's all there is to say about it since it was still far away. While sitting there we came to the conclusion that we needed one more day to do everything we wanted to do. So does Jim. He wants to go to Brooklyn and see the other side of the city, something we can't do now because we simply don't have time to. After we left the WTC area we took the train to Mike's work at Blue Grape to pick him up. We were supposed to meet him at 6.30 pm, but by the time we got at his work he was still working on some logos. In the meantime we decided to sit down on the sidewalk of Broadway Avenue and wait. About one hour later Mike got off work and we headed towards Vegetarian Paradise where we met with 5 other people at 8 o'clock. Of course the food was good again. This time I had 'Shish Kabob'. This is soy based beef and chicken with onions and peppers on a skewer. It reminded me of what people often eat during a barbecue. We spend the rest of the evening at Karl and Josh's place. Karl has two cute but huge dogs. Around midnight we headed back towards the apartment from Mike and Jessica. It was a



hot and tiring day. Wasted again plus my feet are killing me which is not weird since we walked around for at least 6 hours. I can't say time slips by at the end of the day, and I like it this way. My definition from a vacation is to do as much things as you can. I don't like going on a vacation doing nothing besides hanging out at a swimming pool during the day and going to clubs at night for 2 weeks day in, day out. Of course it sucks being all wasted at the end of the day from running around but fuck it, you probably never come back here.

### Wednesday august 16th

Forewarned is forearmed is how the saying goes... Jessica warned us yesterday that we have to remove the car. In Jersey City you're not allowed to park the car on the same spot for longer than a day, or during certain hours. So guess what? When Joyce went outside to check if the car was still there she came back with 2 warnings we got yesterday during the day, a \$29.00 ticket for parking without a valid, plus our car got booted! We're screwed as this joke probably is going to take forever to get removed, plus it's going to cost us an extra \$50.00 to get the motherfucker removed! So Mike drove us at an early hour to the police station to get the boot removed in time, since we planned on driving with our car to Long Island today, to Mike's work at Lotus Tattoo. At 8.30 am we were at the police station, some old turd, who helped us out at the police station, told us that it would take about an hour before the boot got removed after you paid for it. In the end this didn't lead to any problems. The ride to Long Island took us 2 hours. We had to drive through Manhattan and China Town which takes up a lot of time since there's a lot of traffic. We're not going to do a lot today. Basically we're going to hang out at the tattoo shop all day (for 8 hours). Jim and I are getting more stuff done by Mike. In retrospect time totally flew by. Mike worked from 13.00 till 18.30 on Jim's fore arm and after that he started tattooing me. On our way back to Jersey City I got carsick. At the first moment I thought it was because I was hungry since we didn't eat a lot during the day, but soon I found out that it was because of Mike's feeble road manners. I was seriously in mortal fear in the back of the car. When I told Mike I was feeling sick because of his way of driving, he said you have to be insolent driving a car in New York City, if you aren't it will take you forever to get you to the place you want to go to. I can tell you I was lucky (although I couldn't smile...) when we arrived unscathed in Jersey City. Jim, Joyce and I went eating in a Cuban/ American restaurant. The waitress in this restaurant was a sharp child. She said when she saw, and checked out our wrapped up tattoos that she had to smoke a couple of joints before she was able to endure the pain. After this eating adventure (the food was horrible and way too expensive...) we walked back to the apartment. Again it was after midnight, high time to go to bed.

### Thursday august 17th

The day started less bright for us today because we had to find a 'safe' spot to park our car and avoid another ticket this way. We didn't leave Jersey City until 2 pm while we intended to leave early today to make the best out of our last day in New York City. Finally we parked the car for \$8 a day on a parking facility near to the metro station. After we hit VP again we took the metro to 33rd street and walked all the way to Times Square on 42nd street to admire the colossal digital advertising spectacle. We thought it was close to the United Nations building and the Atlantic Ocean so we decided to walk there. We found out that it wasn't close to Times Square at all after we walked for 1 hour and 1/2. Actually we didn't have a problem walking all the time. This way we could get rid of extra calories we had from eating at VP. We walked to the United Nations building but we didn't make it to the Atlantic Ocean... At the UN-building we sat down for awhile by the numerous squirrels living there luxurious life out here from all food left overs people throw away. Squirrels in this area don't seem to be afraid of people at all. I've never seen so many before as out here! They don't shrink away from anything. From the UN-building we walked all the way back again to Times Square and then to 33rd street. We were happy when we could sit in the metro to 9th street where we got out of the metro to go eating at VP for the very last time of this NYC trip. When we arrived at VP the female host of VP started laughing when she saw us again and asked if we were hungry again! she recognised us! Well, actually it's not weird that people who work at VP started to recognise us since we went to this place every day at least once. After we told the waiter that tonight was going to be our last time eating at VP, before driving back to Chicago and then flying back to Europe, he gave the three of us a starter for free. This is a fine gesture but Jim and I were still stuffed from the food we ate earlier today

and in the end we had to wrap up the food for us to go. While we were eating for the last time at VP we started calculating about the amount of money each of us spend at this place during the past 5 days and this came down to \$120 a head...

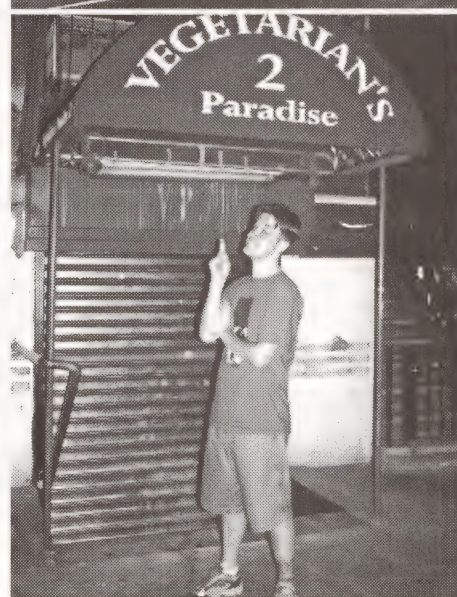
Once back again at Mike's apartment, we went to Josh and Karl to pick up Jim's tape and to say goodbye. It was late again, so we didn't hang out at their apartment too long. We're planning on leaving in the early morning and we still have to pack our bags and hopefully have a good night of rest to get ready for the long drive back to Chicago tomorrow.

### Friday august 18th

Today was at last the most apprehensive day of the week. The day of the long, long drive back to Chicago. I looked up to this day for the entire past week. Sitting in a car for probably more than 12 hours, how much does this suck? This is definitely not a daily usage for European people while Americans seem to do these long road trips more often. It was our intention to leave early. Mike had to leave at 8.30 am for a tattoo convention which was a good reason for us to get ready and leave around this time of the day as well. After we said goodbye to Mike and thanked him (and Jessica of course... but she already left to work) for his hospitality during our stay at his place, I packed my bags and took a shower. When I was all ready to go and Jim and Joyce pretty much were waiting for me to leave, I had to call back Mike who called Jim as I was in the shower. He wanted me to check on some logos he designed for 'Until The End' and re-sent to EVR since they couldn't open them with any of the programmes they have. After I took care of this we could finally go. It was 11.00 in the morning, Jim started driving, so I had the backseat for my own and tried to fall asleep again, but I couldn't because Jim got wrong directions to get out of town, we wasted in driving and this led to a pissed of Jim. After 2 hours I took over the wheel from Jim because he was all wasted. At the gas station where we switched they sold the legendary and hard to find 'Peanut Chews', which remind of a small and vegan version of 'Snickers', all I can say is that they taste really good. I loved in stock, for when I'm back home in Holland, to think back at the long ride from NYC to Chicago while eating 'Peanut Chews'. I drove for 7 hours and enjoyed, while driving, the beautiful scenery from Pennsylvania. Pennsylvania reminded me of southern Germany and Austria because of all wood and mountains. Jim drove the last couple of hours from Toledo on. Around midnight we were back in Elk Grove Village, starving! We didn't eat any decent food today. I survived the day with a bag of peanuts (not the chews) and some orange juice!

### Saturday august 19th

Jim and I had to get up at 8 in the morning today to return the car in time. We drove a little over 3000 miles the last week, while we told the people at the car rental service that we, at most, would go to Indiana or Michigan. Fortunately this didn't cause any problems and after 15 minutes we were already on our way back to the apartment. Time to get ready for the flight back home in the afternoon. Joyce already packed her bags when Jim and I came back home. I didn't really have the time when we came back home to pack my bags since I talked for a long time on the phone to my friends Neeraj and Red Alert. It's always a very sad moment to say goodbye to friends but since this already is the third time for me I start getting used to it. Around 1 pm I'm also packed. Carey once again showed her cooking talents by making her well known and delicious tasting Macaroni-Cheese. Now that I think of it, she always makes this food on the day I leave ever since the first time I stayed at her place. We had to leave for the airport at 2 pm. First I said goodbye to Princess and Timber, the dogs. Then to Jim, who wasn't able to come with us to the airport because he had to take care of business for tonight's show from Converge and The Hope Conspiracy. Carey and Charlie took us to the airport where we made it in time. No mass of people at the check in desk this time, for the first time by the way! Since we were early for boarding time, the four of us went to a restaurant where we ate french fries and enjoyed the last moments in the USA during this trip, together with Charlie and Carey. After we said goodbye to them, I realised for the first time during the past 3 weeks that we're going back to normal life again and that the cool time I had again over here is over. How will life suck being back home again, working the job I have. I just don't want to think about it. Right now, the time I'm writing this, we fly above New York. We're on our way back for about 2 hours. Yesterday we still were somewhere in this area 5 kilometres below us which is a weird thought when you think about it. In 5 hours everything is back to normal again. Hopefully no jet lag this time... we'll see...





**DAMAGE-CONTROL**

**CAN'T KEEP US DOWN 7"/MCD**

**DEATH-OR GLORY**

**YOUR CHOICE 7"/MCD**

**KNOW YOUR ENEMY**

**DEBUT 7"/MCD**

**AFTERLIFE**

**ENTER THE DRAGON 7"/MCD**

**BLACK FRIDAY '29**

**BLACKOUT 7"/MCD**

**NEW HARDCORE FOR '02!**

**OUT NOW!**

7" EUROPE P.P.: € 5 - WORLD P.P.: \$ 6

MCD EUROPE P.P.: € 8 - WORLD P.P.: \$ 9

[WWW.CRUCIALRESPONSE.COM](http://WWW.CRUCIALRESPONSE.COM)

KAISERSFELD 98 - 46047 OBERHAUSEN - GERMANY

**XCRUCIALX**  
**RESPONSE**  
RECORDS



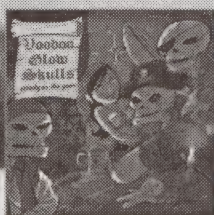


VR175 - CD ONLY

# SNAPCASE END TRANSMISSION THE NEW ALBUM IN STORES 09/24/02



## ALSO AVAILABLE ON VICTORY



VR128

**VOODOO GLOW SKULLS**  
Steady As She Goes



VR177

**ATREYU**  
Suicide Notes And  
Butterfly Kisses

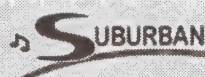


VR180

**BLOODLET**  
Three Humid Nights In The  
Cypress Trees



VICTORY RECORDS  
SNAPCASE.COM  
VICTORYRECORDS.COM



## CHE CHAPTER 127



CHE CHAPTER 127



### PROFIT PROPHET - CD - OUT NOW

Citing *refused*, *sparkmarker* and *boyssetfire* as points of musical origin, and unabapologetic, revolutionary political activism as their central source of inspiration and purpose, Che: Chapter 127 are loud and heavy in every which way. Special 100% recycled packaging.

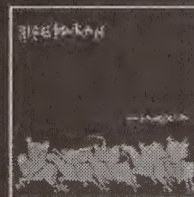
G7WC Records | Box 27006, C-360 Main Street | Winnipeg, MB | R3C 4T3 | Canada

## HIRETSUKAN



### INVASIVE/EXOTIC - MCD - OUT NOW

All totalled, this amounts to fucking great, over-the-top, emotionally-driven, lyrically arresting, melodic political hardcore. From Brooklyn no less. Some are reminded of Cradle of Filth covering Born Against songs. Sheesh!  
See them on tour in your town in June/July!



info@g7welcomingcommittee.com | www.g7welcomingcommittee.com



# REVIEWERS

Ernesto Beckeringh :: (EB)

Erik Jacobs :: (EJ)

Jean-Paul Frijns :: (JP)

**NOTE:** All reviews written in this publication are personal opinions. If you don't agree. If you have comments about reviews, or if you just want to give your opinion, you got to make sure to check out the email addresses at the intro of this zine from people who write reviews and in particular the person you want to write to. Since there's too much stuff coming out lately we will no longer review crappy promo records with no lyrics or CDR's with just music and no other information. If your releases aren't reviewed in this section, we probably didn't like it or your records got lost somewhere in our punkrock household...

**Armageddonbound #1 (half size, copied, 76 pgs, \$3 ppd: Koraalstraat 4B, 3051 VH Rotterdam, the Netherlands)**

What the fun of producing a zine and sitting behind a computer for hours day in and day out can lead to once more proves this great piece of work! From the creative brains behind the legendary Monkey zine comes this brand new, special sized publication. Armageddonbound, a name taken from one of the early Boltthrower records, contains a lot of humor as we know it from Monkey zine, but the overall approach of this zine is totally different. There's more room for writings and columns in this zine. Advertisements in this issue are composed by the editor himself and therefore cover a lot of pornographic themes done in an hilarious way. While the editor once more underlines the pornographic quality in his self-evident column entitled 'Thank God for pornography'. Good interviews that come along with even better pictures are with Four Hundred Years, hands Tied (this one is not really up to date...) plus a new and much talked about Dutch band called Shikari. Armageddonbound doesn't lack on creativity and originality and the Britney Spears 'hardcore' fashion parade absolutely hold in high-esteem to this. Challenging Britney Spears pictures show us what's cooking lately in 'hardcore' fashion. Although the pictures are on low resolution the message is clear. Get your 'Liar-Take aim for total penetration' tight pants or what about the 'xxx vegon sexxx' latex S&M top? Great work! Reading through these pages time after time makes me laugh. My closing words about this pile of loose papers stapled together is that this is by far the best thing I read in a long time. It's a pity that the press run of this zine is limited to a controllable amount because, in my opinion, Armageddonbound has the potential to sell easily thousands of copies. But on the other hand I also understand the editors first famous words in the small introduction that he hated the pressure of people calling him up to promote bands. All that I can hope for at this moment is to hold a new issue of this publication in my hands soon. If not for the 'beer destroyer' article than for more sexy chicks! (JP)

**Breaking Free #5 (full size, copied, 96 pgs, \$5 ppd: 274 Montclair St., Chula Vista, CA 91911, USA)**

Although this is not a brand new zine, or a zine from this period of time, I'll like to take a moment and write about this great zine that I got my hands on during the summer of 2000 when I met one of the editors during my trip round the west coast. By the way, do I get extra scene points when I mention that I found a copy from a previous issue of Breaking Free in my pile of collected zines during the years? What makes me enjoy this zine besides the editors' sick sense of humor? Besides all the cool show pictures from mostly cool bands? Besides an Unbroken/ Impel '95 tour diary? Besides the amazing quotes on almost every page? Besides columns such as the 'Hooray for Foreplay' one? Besides the cut and paste layout that 90% of all zines had back in the days? Fuck dude, I'm not for sure, but it's surely not the Morrissey page or the Propaganda and 7 Seconds interviews. If you're from

Europe, and if you want to get your hands on a copy of this great zine, and if you're travelling (or planning on travelling) the west coast, and if you're into having a good laugh and hanging out with nice people, make sure to get a hold of this kid! He loves Europeans... Ho! (JP)

**Conundrum #4 (full size, copied, 28 pgs, \$2 ppd: 504 North 8th street #9, Keokuk, Iowa 52632-4935, USA)**

The clear lay-outed, landscape format zine, listening to the name Conundrum, is a fine balance between a just personal and bands-only focussed publication. In here is writing material for everyone. Pictures from mostly post-hardcore and indy-rock bands. Interviews are done with Crosstide, a new and much promising post-hardcore band. One of S.A.Mob's latest new school rockers 'School Yard Bully' plus a short introduction on Himso by a diary of their tour that shows off how dedicated some people are/ must be playing in a band and are not willing to give up. I mean if your van breaks down six times in five days plus you lose hundreds of dollars in a couple of days with having negative dollars, it's all understandable when you decide to cancel the rest of a tour. At least I've had a good read as consolation prize. In general I think the interviews should be more in-depth to make them a little bit more interesting. Just dig a little bit more into the talked about subjects and the end result will only be better. When I'm flipping through these pages I've the feeling I know the kid doing this zine, but that's probably because he goes to places to see bands I also want to, and through this way I link things up. Besides this, he also took four years to put out four issues of his zine which is another thing I can relate to! On the other hand that is exactly what makes working on fanzines amazing. My conclusion is that I think if the editor had the time to fill 50 more pages with bands and music he's into or issues he would like to discuss and write about, Conundrum would become a more easy reading and understandable publication, because right now I have the impression that all effort put into this zine so far is very limited and could be more extensive. Of course I don't know if there's a reason for this, if there's a reason at all and if there's the desire to offer more hours of your spare time into this project. Overall I had a good time reading this zine. (JP)

**Days of War Nights of Love, crime-think for beginners. (Crimethinc., 2695 Rangewood Dr., Atlanta GA 30345, USA)**

What would the world be like if we forgot about appropriate behavior? What would happen if we stopped doing what we are being taught to do all our lives? What if we put all morality aside, stopped trusting the law and actually started making our own decisions? What if we started to trust our own desires instead of an outside force like god or government? Maybe it is about time we started to take control over our own lives, and trust ourselves and others to construct a community based on mutual beneficence in stead of forced hierarchy. A dream? Perhaps. It were the Parisian revolutionaries of 1968 that said: "Be

realistic! Demand the impossible!"

Days of War, Nights of Love is about connecting theory and dreams (as in desires) with actual practice. It does not value practice over ideal like the capitalists do or ideal over practice like the communists. I believe they are about making your dreams practice. This book is a collection of ideas that they claim can help us to start living to our desires, without making the reader believe that by reading this everything will be just fine, but everything actually requires the action of the reader herself.

Days of War, Nights of Love is a collection of essays on various topics in alphabetical order, ranging from academic refutations of capitalism to down to earth essays on what you can practically do to survive without having to resort to wage-slavery. Illustrated with a whole bunch of images, slogans and short intervals designed to keep us, the MTV generation with an average attention span of two seconds, on the tips of our toes.

It would take too long to actually cover every topic in this book and applaud or criticize them on it, and basically it is not my job to do so either. Because the book covers a whole range of topics and has a whole range of different authors it automatically varies in quality and interest, and because this book is read by many different people some topics might interest me more than somebody else. I will restrict myself to the most noticeable articles, accepting I cannot give an objective nor a complete critique of this book.

*A is for anarchy*, reprinting an article that was once published in Inside Front, called 'No Gods No Masters', an introduction to the idea of thinking for yourself, which basically connects Nietzsche's 'God is dead' with anarchist ideas. God is dead and with him all morality has lost its foundations. Basically without the notion of a god there is no authority outside of mankind which decrees its law on us, therefore Good and Evil are ours to decide. This does not however have to lead to cynical nihilism or apathetic relativism but rather the possibility to design our own personal set of values, based on our own desires, our own needs. The 'No Masters' part introduces anarchy as a valid social 'system' in which hierarchy is obsolete. The most crucial point in my eyes that we should not look at anarchy as another world system, like socialism or capitalism, but rather a way of living your life with other people.

*C is for Capitalism*. A lengthy article, well written, well argued, unlike most articles hardly ever rhetoric or sloganesque. It investigates its workings, its means of distributing power, its consequences (one quote I cannot leave out: "under the capitalist system, all the economic laws governing human life come down to coercion: Work or go hungry! Dominate or be dominated! Compete or perish! Sell the hours of your life away for the means to survive, or rot in poverty- or jail!") and the alternatives.

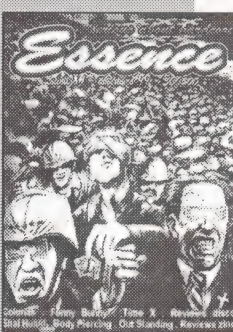
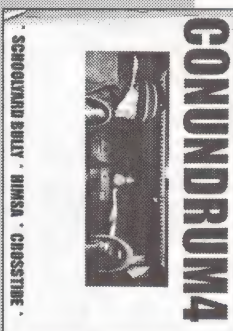
*C is also for culture*, taking heavily from the Situationists they despise culture as just one of many consumer goods (they use one of their hilarious quotes: "Culture? Whenever I hear the word culture I automatically reach for my wallet", remember Goebbels said he reached for his gun whenever he heard the word culture), they tell us to treat it likewise: take from the different kinds of cultures what you

want and ignore the rest. Actually I hoped that with all the topics in some way or another connected with contemporary culture they would have spend a great deal on this issue. Instead they just barely touched the topic, touching it very crudely. Of course culture is not merely a commodity, to be bought and sold, it's far more than that. It gives identity, it structures our ways of thinking, culture is not merely something we act upon, something we can choose, it also acts upon us, it chooses us. To put it differently: culture is such an ambiguous phenomenon, working on both conscious and subconscious levels, that its workings (especially when it comes to power relations) deserve more attention than it gets here.

*G is for Gender*, without wanting to repeat myself, again a very short article on a very important issue. In Holland women still earn 25% less than men, in Holland one out of three of all women have at one time in their lives been sexually molested. Despite their judicial equality women are not actually treated as equals. A book that is supposedly questioning all sorts of powerrelationships cannot permit itself to hardly mention powerrelationships between the sexes. Especially since women make up 50% of the world's population. But gender goes further than just the 'battle of the sexes', gender is a set of rules on how a 'real man' or a 'real woman' should act, needless to say that a lot of these so-called proper behaviors are completely arbitrary and actually help to perpetuate present hierarchies.

*H features a really interesting piece on personal hygiene*. Hygiene can be a way of imposing hierarchy, claiming that cleanliness is next to godliness they can stigmatize any part of society that will not or cannot afford to conform to the standards of today, like a lot of squatters, homeless people etc. Perhaps their point is best illustrated with a personal example (although Europeans might understand this point better than Americans): When I was having an American to sleep over at my place he insisted on claiming that Europeans don't shower as much as Americans, while putting on a disgusted facial expression. This might sound like a harmless remark to most Americans and to some Europeans even, but to an European like me, obsessed with the power America has over Europe, these sort of remarks imply that somehow Americans are cleaner than Europeans, thus are morally more pure than Europeans. I was really disappointed when reading a short pamphlet on deodorant where the author resorts to gross generalizations when talking about 'the capitalists want you to...', if one wants to give a thorough critique of society one cannot make such gross generalizations and one should not fall back on the old communist idiom of the Capitalist against the Proletariat.

*H also stands for hypocrisy*, I really enjoyed learning what they have to say about hypocrisy as a necessity for all social struggle. Basically it says that it is impossible to live completely according to our wishes, we will always be part of unpleasant aspects of society in one way or the other. Therefore the notion of innocence and purity can only lead to frustration and desperation. What we need to do is to embrace some degree of hypocrisy, to be willing to make some compromises in order





to keep on fighting. In stead of putting all your energy in trying to figure out what sort of vegan shoes you want to buy, and whether or not the glue is vegan as well, or if your able to afford them at all, as you want to buy all that healthfood too, you had better stole some non-leather shoes and spent your energy making other people aware of animal rights.

*I is for Ideology.* This is basically a letter wrote by one of the editors, wherein she denounces the view that everything is political, and therefore a political view on things is the only valid way of looking at your surroundings. Basically she's spending a letter on what Genet described in one sentence: "The will to a system is the will to a lie," or as she puts it herself "there is no analysis, no ideology (...)" broad enough to capture everything that life is." Personally I think she is putting too much emphasize on the intentionality of politics. When someone says anything and everything is somehow political, she does not necessarily mean this is a conscious thing. Politics do not happen on the level of analysis and ideology alone, on the contrary (as Michel Foucault is constantly putting forth) politics manifest themselves in everyday practice. For example, their article "Join the resistance, fall in love" (one that also features in this book) is showing how falling in love is a threat to the status quo and therefore political. However this need not be a conscious decision for rebellion, preferably not, but none the less it is still a political decision in all its consequences. She is right when she refutes looking through a political pair of glasses all of the time, she is right when she would claim that the last thing you would want to think about while having great and perverse sex is to what degree what you are doing is political. But it doesn't mean discovering how and to what degree something is connected with politics is useless.

"Your politics are boring as fuck" is continuing on 'Ideology' saying: "Perhaps it is time for a new word for 'politics', since you have made such a swear word out of the old one. For no one should be put off when we talk about acting together to improve our lives." And go on in saying that when our politics should make our world a better world and more exciting, then maybe we should make politics exciting again. The most important point anyone involved with political struggle of any kind could make is this: do not fall into the crypto-Christian trap of self-sacrifice, politics are not about personal hardship, working class heroes etc, politics should be fun and inspiring. It was Nietzsche who said: "I won't believe in a God that doesn't dance." I believe it might have been Goldstein that said: "I can't partake in a revolution that doesn't sing."

*T is for technology and theft.* The first being a call to being weary of the unsuspected and sometimes negative effects the use of tools can have on you and society, how cyberspace replaced reality by a hyperreality and the introduction of folkscience, science without hierarchy, without being a commodity. Maybe folkscience is what Nietzsche meant with "die fröhliche Wissenschaft", the gay science. I'd like to have seen some more in-depth analyses, but instead I should refer you to the hactivist website (<http://www.hactivist.com>), be sure to check out the Carbon Defense League as well. The article on theft is a great article on shoplifting. How does shoplifting hurt large chainstores, how does shoplifting spice up the boring drab of your life, how can shoplifting be a way to step out of a system where everything can be bought and everything has a price? Modern day survival can be bought only by submission and lethal boredom, or so it seems. When I refuse to pay, I refuse to be a mere consumer, I refuse the contents of my life to be mere commodities. I might be a bore, but for a 'movement' that values reality over theory, I thought they would at least give some gener-

al tips on how to shoplift. Anyone interested in this (and countless other things) should try and get their hands on the *Evasion* book.

*W is for work.* This is really the best piece in the entire book. Because for once it doesn't focus entirely on theory, but actually lets people speak about their reasons not to work, how they dealt with some of the problems involving not having a job, what they had to give up for it and what they got in return. This for the very first time in this book actually showing that theory can be put into practice. Of course I don't need these contributions as examples, as models to live my life, but it is both ensuring to know that there is a possibility of tasting life outside the working environment (the only time your working environment can be exciting, can be close to real life, is when you have sex with your co-workers on the xeroxmachine), and exciting to hear other people's account on getting around. Again, I think *Days of War, Nights of Love* lacks a certain amount of tangibility. The only time when they stop being intellectuals (in writing at least, I'm certain most of them have managed to put theory into practice) is when they dig into the dirt and give real accounts on how much more exciting your life can be.

Having started criticizing already, one other thing that bothered me is the lack of a good reference section. The one they have on one of the last pages is way too short. If *Days of War, Nights of Love* is serious about being 'crimethink for beginners' (which is of course semiserious, as always) it should offer more than enough material for the reader to jump into, when he's interested in one or more topics. Having said that I should probably try and compose one. Wish me luck!

One thing that I greatly appreciated is their often semiserious tone. It is refreshing to see politics turn away from boring rhetoric and tight faces into a more self-conscious, ironical direction. They become hilarious at points when irony turns into sarcasm, but oh so subtle. But most of all I liked the confusion caused by appointing political quotes to figures in popular culture ("culture"? Uh! That's the commodity they want us to buy most of all: the one that makes us think we need all the others" — Marilyn Monroe in her suicide note).

Then there's the history lessons. I loved those small portions of chronology of their movement, creating their own history by claiming to have predecessors, by showing how anarchy is not some far off utopia, but actually existed in different places, at different times, in different individuals.

*Days of War, Nights of Love* is a great book radiating with youthful enthusiasm, with a constant danger of falling into startling naïveté or gross demagoguery. For the experienced political reader it might be clear how the crimethink collective assembled their ideas, *Days of War, Nights of Love* is a highly explosive mix between post-Situationist culture critique, Romantic anarchism and postmodern theory, but this does not in any way affect the legitimacy of their claims. We are not living our lives to the fullest, and this might be a start to do so. (EB)

**Essence #1 (full size, copied, 52 pgs, \$3 ppd: Apartado 290, 6000 Castelo Branco, Portugal)**

The frontcover artwork of this zine done by Ingar Westburg (the cover is stolen from the *Struggle 77*) is awesome. Since my Portuguese talking is zero I'm going to base this review just on the visual aspect. Overall the entire zine turned out really dark, which makes pictures and ads look like shit at times. Interviews are done with Funny Bunny, Time X, Shai Hulud, New Winds, Advocado Baby and Outstanding. Of course this zine doesn't lack on music and zine reviews, what would a zine be without any reviews? Anyway, if you

can read and understand the Portuguese language (I think Spanish doesn't differ a lot) this is a good buy to find out what's rolling in Southern Europe. (JP)

**Evasion (Crimethinc, 2695 Range-wood Dr., Atlanta GA 30345, USA)**

Nigel reached inside his backpack and handed me three pieces of paper, Xeroxed over and over again so that the handwriting, already partially obscured by coffee stains and peanut butter, was barely recognizable. "Evasion," he said with solemnity, "cherish it." Trying to work out what this guy (at first I presumed it was a woman actually) had penned down between adventures was half the fun, but after I'd lost it and realized I'd never read the full version I was glad to hear Crimethinc had found a way to publish it completely, in print and with added texts.

Evasion is everything that was lacking in *Days of War, Nights of Love*, it's passionate, it's hilariously funny, mildly ironic, self-reflexive, hardly ever too intellectual, and if intellectual it's with a tongue in cheek feel to it, but most of all: Evasion is 100% real. Evasion is moving beyond petty theories of freedom, quarrels over revolutionary tactics, beyond black text on white paper, Evasion is taking your desires for imperatives and acting upon them.

Evasion consists of hundreds of small accounts on living in poverty, homelessness and unemployment and loving every minute of it. It's both an exciting novel on kids living out their wildest dreams and a precise guide on how to become a hobo yourself. Evasion features both hilarious stories on having dreams having to live off apples for the rest of your life and instructions on how to shoplift CD's from chainstores and return them for money.

It's hard for me to find anything in this book that I could comment negatively on, precisely because I myself have never really been able to move beyond theory into practice. It's hard to put something down when it's obvious that these kids are so fucking passionate of being alive. It's hard to raise the question of the suffering hardly ever mentioned, or sustainability, when even having to sleep under the bushes in the park when it's raining has been more exciting to me than two months of government sanctioned vacation ever did, or when having to run from the cops with 3 guilders (that's a little over a dollar) worth of groceries under my arms has been more rewarding than any cheap CD or other crap I've ever bought. There's only one catch: having read through the whole book in one single four hour session, I was ready...to read it again. Somehow I've been conditioned (by television maybe?) to learn about adventures and to stay tuned instead of going out and take the risk of dying in the gutter. Ironically I'm being excruciatingly reformist when it comes to my own life, but I'm slowly moving towards total hobo status, and actually saving a lot of money along the way....to buy a new computer.

"Homelessness, Unemployment, Poverty. If you're not having fun, you're not doing it right." Right on! (EB)

**Funtime #18-19-20 (full size, off-set, about 60 pgs each, #18-19 \$3 ppd, #20 \$6 ppd: Beukepleinbaan 30, 3111 Wezemaal, Belgium)**

This leading Belgian punkrock and hardcore zine comes out so regularly that it makes me jealous at times for being the lazy kid taking forever to release one issue. I decided to review the latest three issues at the same time since the lay out doesn't change it doesn't make sense to review all zines separately, I think. From issue 18 on Funtime is wrapped up in a full color sleeve which makes this zine with a blow look more professional and eye pleasing of course. What makes Funtime a good zine and different from other zines is that

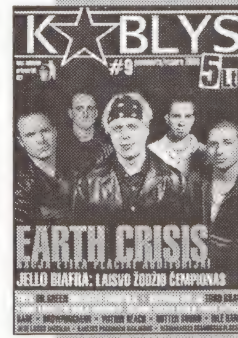
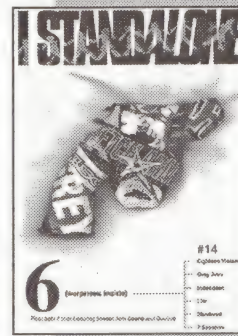
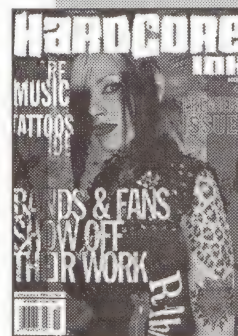
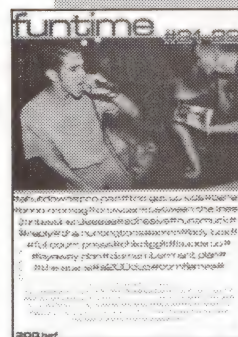
they always have a wide variety of bands each issue. But on the other hand I think it would be a good idea to have a couple of extensive interviews each issue instead of all the two page interviews that mostly deal about tours, music and latest releases. It would be a cool thing to find out more about people instead of just limiting to music. Let it slip your mind. I think it will only do good for the end result. It will also break and renew the same old concept you're using for many issues now. Some of the bands that pass in review from issue 18 to 10 are Nine, Crivits, As Friends Rust, Ignite, Satanic Surfers, Snapcase, Millencolin, PN, Grade, Circle, Madball, Boy Sets Fire, Earth Crisis, No Fun At All, Hot Water Music and Avail. Next to this, issue #20 comes with a 24 song CD-sampler! Since Funtime is a Dutch written publication, I highly suggest Dutch speaking kids to get your hands on one of these issues, if not all! (JP)

**Funtime #18 (Beukepleinbaan 30, 3111 Wezemaal, Belgium)**

I've always felt like I was born in the wrong country. Holland was never good enough. I've always felt like I was supposed to be born in Belgium. In the old days the reason was simple: Belgium had a thriving scene going on there. An abundance of shows, bands and zines and enough people coming to shows to actually form a crowd. With the apparent rise of hardcore in Holland and the scene in Belgium growing smaller and staler this can no longer be the reason. My paradise had almost been lost if it weren't for language. Flemish Belgians speak Dutch, but not quite like they speak in Holland. I've always wallowed in their beautiful use of our language. Their archaic use of words and syntax tickles my imagination. Small talk about the weather becomes poetry, a dispute becomes a proclamation, a foreword to a study book becomes a prelude and (to finally focus on this zine) zines become fiction novels. Literature. That's why even an interview with Ignite gets fanatically absorbed by my senses. This issue provides you with interviews with Swedish nice guys Nine, Cast-down, the Dutch Crivits, 5 days off, As friends rust, Reliance, our favorite assholes in Ignite, Comflames etc. etc. It has a vast review section of both music as well as zines, look for those small pearls of Flemish poetry. And the usual vegetarian recipes, a comic, internet sites and a news section. It comes in a very professional layout, full color glossy wrapping and very decent quality pictures. Content wise this may not always grasp you, as the interviews are quite shallow. But this is certainly one of the better zines to come out of Western Europe. PS. This zine is completely written in Dutch, don't let yourself be surprised by a zine you're not able to read. (EB)

**Funtime #19 (Beukepleinbaan 30, 3111 Wezemaal, Belgium)**

This is essentially not very different from #18. There's still enough Flemish everyday poetry to jerk off to, there's still tons of interviews, tons of reviews a very professional layout with full glossy cover, prime quality pictures and lots of effort. This issue features interviews with Snapcase, Holland's own puberty punk sensation De Heideroosjes, Millencolin, PN, Grade, Pennywise etc. etc., the reviews, the news section, everything they had last issue. After reading these two issues (#18 & #19) I realized two things. First of all, these kids are into a very broad range of music, it varies from straightforward hardcore, to metal-core, to emo, to upbeat punk, anything's possible. That's certainly a good thing. On the other hand I noticed how Funtime is truly a FANzine, meaning they're fans of hardcore/punk. These kids are primarily interested in music, there's no politics, no ideologies, no real seriousness, there's just love for music. Of course they're in







their right to keep it a FANzine, but personally I'm more interested in zines with a little more substance, that doesn't mean it necessarily has to have a political agenda, to be all about politics (like Heartattack), but there must be a way to mix politics with love for music without getting too heavy nor too light. (EB)

**Funtime #21-22 (full size, offset, 84 pgs, includes CD sampler \$6 ppd: Beukepleinbaan 30, 3111 Wezemaal, Belgium)**

Just make sure you'll get a subscription to this magazine because they put out magazines on a regular base and most important is that they get better and more professional with every issue they put out. Great work, great zine. There's nothing more you need to know just make sure to check this out. (JP)

**Hardcore Ink #1 (full size and full color, offset, 88 pgs, \$7 ppd: 5 Marine View Plaza 207, Hoboken, NJ 07030, USA)**

'Where music and tattoos collide' stands forth on the cover of this glossy full color magazine. An awesome concept that finally got realized. What makes it even more interesting is that 90% of this magazine covers hardcore and punk rock bands/ people. Tattoos done by hardcore kids. Tattoos done on hardcore kids, it's all in here! This is the real deal! Tons of pictures, which are characteristic for tattoo magazines, varying from traditional style artwork to straight edge artwork to complete artefacts! In this premiere issue (issue seven or so already saw light of day but we decided to review issue one since it stands out from the other issues-ed.) is an interview with tattoo artist CIV. Interviews about music and ink they have, illustrated with good quality pictures, with bands such as One 4 One, Torn Apart (these dudes have awesome ink on them), The Bad Luck 13 Riot Extravaganza, Backyard Babies and Brother's Keeper. A feature on straight edge tattoos. Plus a great article about the entertainment between bands and people with cool tats at the Krazy Fest last year. The fact that the main idea from this magazine is something new and not usual until now is easy to conclude from the drawing power 'Hardcore Ink' has on me. I keep flipping through pages of this magazine over and over again and see new things every time.

Let it be clear that I can't have enough of this, plain and simple! The only shitty thing is that 'Hardcore Ink' is not available everywhere in Europe. I saw issue two till issue eight or so for sale at an American Bookstore in Amsterdam downtown for \$11, which is of course fucking ridiculous. (JP)

**I Stand Alone #14 (full size, partly full color, offset, 64 pgs, \$8 ppd: POBox 321, Buckner, KY 40010, USA)**

Great cover art on what is already the 14th issue of I Stand Alone. This issue features a lot of one-page interviews, which are always too short for my liking, a great deal of columns varying in quality (I liked the column about getting too engaged with your activities that you're actually equating your identity with for example your band, I stopped reading another column which was a halfhearted attempt to copy a madman's string of consciousness.) A great interview with Indecision's new bad boy singer, who seems to like bashing well-known figures in hardcore with an abundance of rhetoric. An emo interview with Lord Ezac for Christ's sake! A great tour-report by Kevin Secounds. And much much more, including interviews with eighteen visions, Grey Area etc., a few tattoo pages and the usual record reviews. The lay-out is sober and functional, but doesn't get boring. This is certainly a good read, it was

able to spend at least 3 weeks next to my toilet which is a fair amount of time considering the average toilet-time of 5 days most other zines get. (EB)

**I Stand Alone #14 (full size, partly full color, offset, 64 pgs, \$8 ppd: POBox 321, Buckner, KY 40010, USA)**

During the years certain things become 'wannahaves'. Whether it be records from certain bands you're into and buy records from blindly without even listening to it, or toys you collect just to name a few examples. To me, I Stand Alone became such a wannahave item of hardcore related things I certainly don't want to miss out on and always look forward to. The fact that most interviews consist out of the same questions is a big fat minus but then, most bands interviewed are cool bands so you'll check out what they've to say anyway. Interviewed people already expect certain questions to be asked (see Liar interview). If it comes this far I would suggest to start working a little bit more on topics you want to discuss during interviews, especially when you do a zine with a +3000 copies print-run. Start talking about actual topics or non-related music issues. What makes I Stand Alone fucking amazing is the fact that they somehow manage to release issues on a constant base. There's always a cool split 7" records that comes along with every issue plus crazy artwork mostly done by Mike Ski. I Stand Alone #14 once again includes great cover artwork. This time no drawing but a gun wrapped up with stickers from bands featured in this issue. Furthermore there are reviews, writings a Stretch Arm Strong/ Disciple 7" plus interviews with 18 Visions, Grey Area, Indecision, Liar (first Euro band in USA, that was about time!), Skarhead and 7 Seconds. This all together makes it another solid release from a zine that's been going steady for years. (JP)

**Kablys #9 (full size, offset, 32 pgs, \$3 ppd: POBox 3041, 2026 Vilnius, Lithuania)**

Although I don't understand dog shit about what these people are talking about in this zine, I appreciate being on their mailing list to find out what's cooking in their part of the world. Kablys magazine looks very professional lay out wise. The full color cover looks like an average mainstream magazine (think of Terrorizer). The inside pages are all black & white and very well balanced out. At times I like working with grayscale better than with colors, there's so much to achieve working with black & white as long as you know how to use the right percentages of course. At Kablys they don't have a problem with this as it seems. Actually they do everything right to make the zine look as good as possible. I enjoy flipping through publications like this one since I can learn from it and create new ideas for future projects. (JP)

**No Longer Blind #8 (full-size, newsprint, 47 pgs, \$2: 74 Gladstone Ave, Wollongong NSW, Australia 2500)**

There's a couple of things from Australia that I love: Koalas, Flying Doctors, Heartbreak High (I remember an episode with "666 straight-edge" graffitied on a wall) and No Longer Blind (and my uncle, aunt and niece of course, but somehow I doubt they'll ever read this). I've seen this zine gradually shift from being an honest attempt by a hardcore kid primarily interested in hardcore music and straightedge, into the heartfelt politically aware zine that lies before me right now. It seems that Dan, the editor, has a thing with the old-school cut 'n paste zines, full of random pictures, by random bands, partially obscured by even more

pictures by random bands, random quotes, ad's etc. I'm sorry to say that these photo's rarely add something to the whole, they're too dark, too badly scanned and mostly consist of hardcore people and their all too familiar poses. The contents however are way more exciting. Of course there's interviews: An old interview with Spitboy, great to see this band emerge from the realm of forgotten bands again, as I'm constantly seeing people with brand new shining Spitboy patches on their backpacks everywhere. A great interview with Aluminum Noise where the interviewer and the interviewee manage to dig way deeper than your average band interview. I loved how the interviewer admitted he didn't really know that much about noise, and was genuinely interested. I could have lived without the Syndicate interview, that doesn't mean I hated it, but it felt like stepping into a cold shower after you could ask them "are any of you Straight Edge?" and still get a 500 word answer. And last up: A Swarm interview, which was kind of disappointing, not because of the questions, but because of the answers, I'd hoped to see some really intelligent remarks, instead the only part I consumed with abnormal frenzy was the one about the 'Xon our knees' song. In between interviews and photopages there's some columns, varying in quality, some pretty rad manifestos, an account on the S11 protests in Melbourne and record/ zine reviews wherein he calls the editor of this zine a sexist pig (right on!). On the whole: I think I like this zine a lot, it radiates the same enthusiasm for politics it once had for straightedge hardcore. But that also leads to the same disadvantages: Dan takes things too seriously. Of course we have as much right to be taken seriously as any other political 'movement', but lighten up man, be self-conscious, be self-reflective. If the tone of our politics would reflect anything like life 'after the revolution', things would be pretty fucked up if you asked me. Be sarcastic, cynical, or mildly ironic, but please don't make our politics even less interesting or obscure than they already are, therefore reassuring the number of people interested in politics will diminish even further, which gives those people reason to believe that they have every right to decide over the lives of others. Lay-out wise: maybe the old-school cut 'n paste idea wasn't all that great. I mean, cut 'n paste could be very cool (in fact it could function as a monument against the mainstream media's esthetics and contents), but I think this was an attempt to imitate cut 'n paste zines (with the help of a computer for god's sake!). It's like '88 hardcore. Sure we still love all those bands, but shamelessly imitating their sound in the 21st century is cheesy. But I'm being negative again (that will teach that roach to call my hero a sexist!), honestly, I enjoyed reading this very much. (EB)

**On Display #3 (full size, newsprint, 8 pgs (A3) price not listed: Ranthausgade 1, 8000 Aarhus C, Denmark)**

Kindly given to me by a guy in Gent along with another zine which I was very interested in about sexuality and being queer in particular, and unfortunately lost (along with everything else that is) so if you're reading this, drop me a line and we'll trade (and I'll promise not to make fun of you looking like an Englishman).

On Display is a highly informative zine which manages to combine politics and music without becoming either too intellectual or too shallow. Unfortunately On Display starts with a long column about a guy taking aim at his former bandmates, his former friends, his former squat-mates etc. in a highly unpleasant whining tone and frankly this column was so irrelevant to me that it caused me to get it out from the washroom into the kitchen where the zines of dubious quality reside (mostly unread). Luckily I picked it up again and began reading the other columns which were very interesting. On Display also features interviews with Jane Graham, Snapcase (I was surprised that this turned out pretty well) and again with Active Minds (that's the third time I read an interview with them, I haven't heard of the band before, what is going on here? A carefully planned media offensive?). There's a bunch of reviews, funny how I stopped reading music reviews since I've been reviewing and immediately skip to the zine reviews (well I still read the reviews of the CD's I had to review as well). And the back features the story of two Dutchmen that were arrested in Denmark for animal liberation actions and are being forced to eat non-vegan food in prison because of "health reasons", they'll probably be out of jail when you read this but even after they've been freed I'm sure they'll appreciate all the support you can give them, it's not easy getting your life back on tracks. Donate money into the ALF-support group-DK account #6001-7506, or for more info mail to dbrfg\_dk@hotmail.com (as always, do not write anything that might be even remotely incriminating, big brother is listening). On Display's got my vote. (EB)

**Perspective #1 and #2 (full size, copied, 64 and 68 pgs, \$4 ppd: Houtsegerlaan 81, 8670 Koksijde, Belgium)**

I ran into the kid doing this zine at a Hate-breed show somewhere in Belgium last year. I enjoyed this kid walking around at the show with a pile of zines under his arm trying to get rid of his product. So I bought a copy off him and told him about my zine. A couple of weeks later I found the other zines he released so far on my doormat. Perspective is a thorough and through hardcore based publication. Both issues contain 8 interviews with bands such as Reach The Sky, Agnostic Front, Brother's Keeper, Circle, Shutdown and many more. What made me feel old when I ended up reading the review section is when I took notice of the Sensefield/ One Line Drawing review where the reviewer is talking about 2 unknown bands (I can see that for One Line Drawing but still...) of which he thinks are unknown to most of us. Anyway, that's one thing but then he starts comparing Sensefield to a weaker version of Gameface (!). Damn! that hurts... For the rest there's not really a lot to say about this in Word lay-outed zine, maybe you guys should pay a little more attention to the lay out to make it look a little bit more interesting, because right now it's so standard and almost everything looks the same (the majority of pages are built up with 3 columns plus some pictures). Be a little bit more creative with the space you have on a page. (JP)

**Reflections #14 (full size, offset, 96 pgs, \$5 ppd: Spoorwegstraat 117, 6828 AP Arnhem, the Netherlands)**

Issue 14 already from these full-time and professional Dutch hardcore scene stars. This is a milestone in the Reflections history, what a great piece of work! From the cover lay out to the column writing by Greg Bennick to the Oath full circle trash row report to the interviews with Vique Martin and Seem Red just to



name some. Everything is done with so much dedication and style. The knock-on effect from Reflections magazine is like never before. I'm lost for words. Just make sure you don't miss out on this one! (JP)

**Reskator #3 (full size, offset, 80 pgs, \$4 ppd: Vědomáček 16/1540, Praha 4-Brank 14700, Czech Republic)**

Basically everything I said in the Kablys review also applies to this to this magazine from the Czech Republic. This 80-pages beauty contains interviews with Good Clean Fun, Trial, No Use For A Name, Separation, Mörser plus more. Checking out the lay out only from Reskator magazine is worth buying it. The pictures turned out really good quality wise. Reskator definitely belongs to my personal list of best European zines when it comes down to lay out capacities. (JP)

**Resurrección Magazine #8 (full size, offset, 48 pgs, \$4 ppd: Apdo. Correos 613, 29080 Málaga, Spain)**

If you can understand the Spanish language then it's definitely worth spending some money on this magazine. This zine starts off with a page full of h-c news (mostly about upcoming releases and some band news). What I personally find a cool idea are the 2 pages on which some bands that the people from this zine like and want to draw some attention at are introduced to their readers. Among them are more known bands like Coalesce, Drowningman and Planes Mistaken For Stars, but also more relatively unknown bands like Children and Unchained. In this way bands like this get some attention, not by doing a long interview, but more by writing some short articles in which the band can tell a bit more about themselves and their current situation and what their plans for the near future are. You can read real interviews with Batc (cool to read about their experiences on their European tour!) and the Spanish bands Shameful Heaven, All Ill and Hopeful. There's also a chat with Hydrahead Records, as well as Chrome Saint Magnus Records. The interviews in Resurrección aren't that long, mostly not longer than 1 page, but that doesn't necessarily have to be a disadvantage. Also rather original is the section in which six same questions are asked to people involved in other Spanish fanzines. When turning the page then, you can read the portion of music and zine reviews which mostly are rather superficial and could be a bit more in-depth. Before you close this zine you can read a tour report on the European tour from Like Peter At Home from November 1999. I really had a good read through this zine, and zines like this are also a perfect opportunity for me to read some more Spanish, besides the usual mostly boring stuff I have to do for school, so it's good to know that this zine will be released 2-3 times a year from now on. (EI)

**Silverskull #1 (size, xeroxed, 32 pgs, free: Magazijnstraat 7, 9000, Gent, Belgium)**

Gent seems to be booming with hardcore activity lately. This was kindly pushed into my hands on the Ypres-fest this summer and it provided a full 5 minute read. There's really no point for me complaining about the contents when it's absolutely free of charge. The huge problem with free zines becomes immediately apparent when you flip through it: there's one short not too interesting interview with Cave In, two reasonable interesting articles, on killer pesticides used by the US government and an adaptation of the Crimethink article on their word when they said plagiarizing is ok), but a whole lot of advertisements and

record reviews. Thus free of charge effectively means free of contents.

This isn't really that bad, it's just that it's hardcore fast-food, you consume it in 5 minutes, you toss it onto that huge stack of other zines and forget about it. I can't help but wonder that for the money they spent on a silver cover instead they could've given us less advertisements or more contents, and if maybe they were serious in their editorial when they claimed doing a zine was primarily in the interest of getting CD's. (EB)

**Superhero #3 (full size, newsprint, 64 pgs, free: POBox 20386, Indianapolis, IN 46220, USA)**

I couldn't miss out on this one when I was in the USA a couple of summers ago. This zine was available at almost every show I went to and since it's for free I grabbed a copy. Superhero, although this is already issue 3, is a brand new zine put out by the vocalist from, now defunct band, Burn It Down, who used to write for [mag] back in the days and still writes articles for mainstream magazines such as Terrorizer. As you probably can guess by now, the writings in this zine are top notch. There's a great feature on the Krazy Fest. A news section. Short interviews with bands such as Death By Stereo, Poison The Well and a self glorification on Burn It Down. Interviews are with The Dillinger Escape Plan, Bone, Rod Coronado and a very good written piece entitled 'We'll make the difference', about a benefit show held for a kid called 'Matt Leveton', who suffers from spinal chord injuries, where 14 bands played. Furthermore there are some reviews plus ads, a lot of ads. All in all this is a brilliant piece of work. It's a pity these zines don't make it over to Europe, this way I'm only able to pick up a copy when I'm at the other side of the Atlantic Ocean. (JP)

**The Great Fall Of Man #2 (half-size, copied, 68 pgs, \$4 ppd: POBox 1982, 1211 Geneva 1, Switzerland)**

Without even reading a single word from this zine the editor starts apologizing for the bad and cheap printing which I consider funny but irrelevant. What I consider interesting about this zine is the fact that the editor originally is an European kid but lives in Australia now. Unfortunately he doesn't spent some extra time writing about his travelling skills from France to Australia and so on. This could add something extra to this zine because right now The Great Fall Of Man is for 90% filled with interviews, just like the majority of all fanzines. Next to this all interviews come with no pictures. The questions don't really dig into the interviewed people and are sketchy. In the end this leads to an overall boring end product and is not really worth paying attention to as there are in my opinion a lot of other zines out there for sale nowadays that have more content and look way better. (JP)

**United Blood #1 (full size, offset, 40 pgs, \$3 ppd: Ul. Kingi 41/8, 41-500 Chorzów, Poland)**

For a first issue, the three participating editors of this, in Polish written, publication should have no complaints about the end result. They managed to get a wide range of diverse hardcore bands varying from Strength Approach to Dropkick Murphy's to Skarhead to Pain Runs Deep. In total there are 11 bands interviewed. Furthermore there are some reviews (both zines and music), a Ruhrpott scene report and article against Mc Donalds. All in all, there's plenty of junk in here to keep Polish hardcore kids busy for a couple of hours! (JP)

**Violent Screams #1 (half size, copied, 70 pgs, \$1.50 ppd: vio-**

**lentscreams@equalvision.net)**

I just had to read and review this as I saw that there was an interview with the mighty Throwdown in this first issue of this South African zine. Every time a new decent zine comes out I'm happy, happy because some kids still start a real zine instead of all those e-zine that appear more and more nowadays. My compliments go out to editor Mathew of this zine and some of his friends for making something that will keep you reading for a couple of hours, plus the layout is also okay for a first issue. Next to the already mentioned Throwdown interview, you can also read chats with The Sutek Conspiracy, Give and Take Records, a Spanish punkrock band called The Vendettas, an African grind core ensemble that goes by the name of Groinchurn and a very long interview with African sxe band Crossingpoint. Only complaint I have about the interviews is that the questions are often the same and too standard. You know, the "are there any vegetarians or vegans in your band?" and "what do you guys think of victory records?" type of questions. So please come up with more original and in-depth questions in the future please. There is also room for some articles, columns (mainly about straight edge related issues) and lots of personal thoughts (always cool to read of course!). This zine is also written with a healthy dose of humor and sarcasm. I really hope there will be a second issue of Violent Screams very soon, but by the time you read this review it might be out already, so keep your eyes open! (EI)

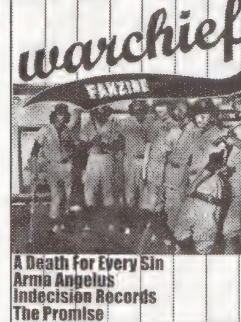
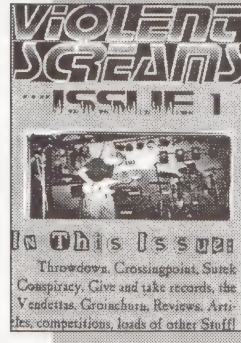
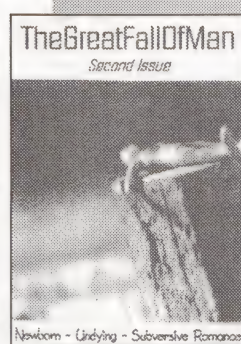
**Warchief #1 (full size, copied, 28 pgs, \$2 ppd: 2450 North Artesian Avenue, Chicago, Illinois 60647, USA)**

Finally a new zine coming out of the area that was well known for delivering great hardcore based fanzines in the beginning of the nineties. Warchief continues the tradition and consolidates Deadstop fanzine which is, as far as I know, the only worth mentioning zine still kicking it from back in the days. Unfortunately I read through the entire zine in one sitting on the crapper so hopefully the editor manages it to put out zines with more pages in the future. 28 pages in total from which some are advertising pages is of course not a lot. Interviews in this issue are done with A Death For Every Sin, Arma Angelus, Indecision records and The Promise. All cool and interesting bands and people to interview but unfortunately there's no depth in the interviews and standard questions don't really capture my attention. But I don't necessarily see this as a problem for foreign readers of this publication, as they don't know much about the interviewed people, but I can also imagine that if you're an US kid and know a little bit more about the people and bands in question that the interviews turn out as being boring... So that's something to work on and improve for the upcoming issue. Lay out wise this zine is top notch and already an example for a lot of zines that exist for years and still don't know how to make their zine look any better. What I enjoyed reading most in this zine are the personal articles but damn, I miss headlines! The articles show that the editor has a lot more in store then asking average questions in interviews, therefore I expect a lot more in the upcoming issue of Warchief on all fronts outside the lay out one. But for so far, this is a great looking first issue. Keep up the good work! (JP)

**Whour #2 (full size, xeroxed, 72 pages, no price listed: POBox 9000, Gent, Belgium)**

I'm guessing this is the second issue of this zine. It's a benefit for the ABC, so it's definitely worth your filthy money. It took Tij's

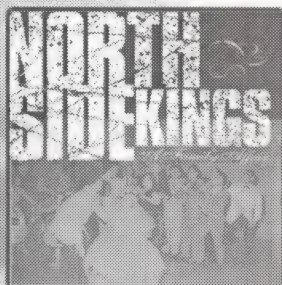
full three years to complete it, I guess he (like I) was thrilled at the initial idea of doing something new but didn't realize how much work it would cost him. This issue is packed full with mostly left-inspired articles, and seems to be holding back on the music part of hardcore, what a relief. There's articles on prisoners being on deathrow, people I haven't heard of before. One of the problems of the American movement against the death penalty is that they focus too much on particular instances of injustice (Abu Jamal is not the only prisoner on deathrow), this has two obvious drawbacks. First the problem is that when all the attention is focussed on one or very few prisoners, and they'll be freed eventually the dismissal of their sentences will have a waning effect on the interest of the public, the Spectacle is based on boredom: "been there, done that". The other drawback is that when focussing on the particular instances you'll mainly be focussing on rigged evidence, rigged juries, the technical aspects of the sentence so to speak. Doing this is ignoring, or even worsening the bigger problem of the death sentence itself. Showing how Mumia was tricked into deathrow might eventually lead to 'better' trials, but it will not abolish the death sentence. This zine also features a short article on the Anarchist Black Cross, some of the editors loose thoughts (too loose if you ask me, sometimes the incoherency plus the small typeset caused me to stop reading for a while), a slightly altered reproduction of "your politics are boring as fuck" which featured in some crimethink publication before, another adaptation of Profane Existence's "the Masses are not Asses", which according to the editor in its original form had too much disdain towards communists (why loathe the pigs that turned theory into ideology and the ruling of the proletariat into the ruling of the bureaucracy?). Hmm, I think I liked the profane Existence a bit better, although the slacking of communists is getting predictable and somewhat mandatory. There's an article on free speech, and how it is used by unsavory elements of society (no I'm not talking about smelly punks, I'm talking really unsavory here: fascists, christian fundamentalists, homophobes etc.), one sickening example was a quote from some bigshot in the Belgian extremely rightwing party called Vlaams Blok (Flemish Block) saying that the message and actions of his party can be questioned, but not its democratic intentions; he claims that message is independant from democracy (The US was formally a democracy in the 30ies while they were suppressing negroes). There's a really cool article on how to fuck over the postal system, how to take security measures when posting explicit contents and how to fuck over someone's computer using a slightly altered computer disk (hmm finally that nailpolish remover might come to good use). There's a whole lot more in here (ALF stuff, an interview with Active Mind, more random thoughts etc.). This is certainly a good read, although the small typeset can be a hassle, especially if you're like me and have some weird spots in your eyes (here they call it wielding eyes) and Tij's seldomly uses a hard break in his texts, this can be somewhat tiring. There's all kinds of cool graphics, a fairly straight-to-the-point layout and a handmade cover. I'd buy this even if it wasn't an Anarchist Black Cross benefit. (EB)



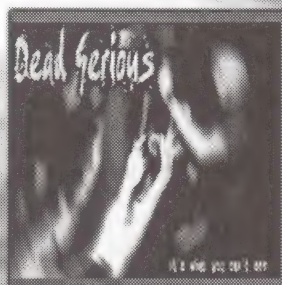
zine reviews



# GANGSTYLE RECORDS; "BRINGING HARDCORE TO A NEW LEVEL..."



North Side Kings  
"a family affair"



Dead Serious;  
"it's what you can't see"

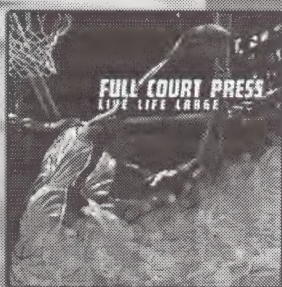


Clenched Fist  
"welcome to memphis"

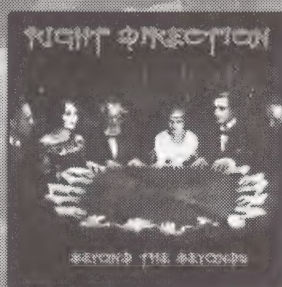


Diehard Youth  
"without the kids  
we would be dead"

out soon: No Turning Back, The Butcher, Born From Pain, Knuckledust & more...



Full Court Press  
"live life large"



Right Direction;  
"beyond the beyonds"



Wisdom in Chains  
"wisdom in chains"



Daredevil  
"tippin' the scales of justice"

[www.gangstylerecords.com](http://www.gangstylerecords.com)

Ecrevissestraat 41  
6125 AW Obbicht, the Netherlands



[www.noizz2000.com](http://www.noizz2000.com)

tel R; ++ 31 46 486 1810  
email; theo@noizz.nl

## FALLING CYCLE



IN STORES AUGUST 6 *"The Conflict"*

EASILY ONE OF THE FINEST AND MOST IMPRESSIVE DEBUT ALBUMS THAT HAS EVER BEEN RELEASED IN THE METAL / HARDCORE SCENE! "THE CONFLICT" IS 12 TRACKS OF EUROPEAN INFLUENCED METAL IN THE VEIN OF IN FLAMES MIXED IN WITH THE ALL-OUT-BRUTALITY AND HEAVINESS OF BANDS LIKE HATEBREED AND ALL OUT WAR!

HEAR THE ENTIRE FULL LENGTH AT [www.FALLINGCYCLE.net](http://www.FALLINGCYCLE.net)!

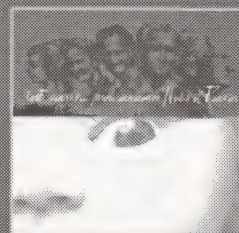
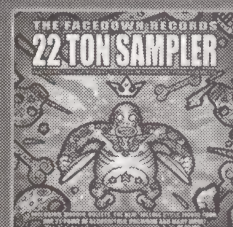


[www.FACEDOWNRECORDS.com](http://www.FACEDOWNRECORDS.com)

DISTRIBUTED IN EUROPE BY: SONIC RENDEZVOUS, GREEN HELL, GOODLIFE.

## ALSO AVAILABLE FROM FACEDOWN:

VIA "22 TON SAMPLER" CD  
12 bands performing 22 of the  
finest songs in hardcore,  
punk, and metal today!  
Budget price at  
only \$4.99!



NODES OF RANVIER  
"Lost Senses..." CD  
Top notch metallic hard  
core heiling from Sioux  
Falls, SD. An amazing  
mix of melodic choruses  
and breakdowns of  
devastation!

HANOVER SAINTS  
"Truth Rings Out" CD  
An attention catching  
masterpiece of the finest  
mix of old school HC and  
street punk heard in a  
long time!







## Naming and shaming but where's the blaming?

*Slander and libel caused by tabloids and other crap media increase the risk for repeating sexual offence. Under the account of tabloid editors, like Jean Nicolas of the Luxembourg based tabloid L'Investigateur, their 'naming and shaming' campaigns will build up pressure onto both the perpetrator as his direct surroundings. Through this illegitimate vindication, the rehabilitation of ex-sexual offenders gets a huge stab in the back and by over-pressures, the ex-offender most definitely will strike again. The story of how media-sensation kills the treatment of forensic psychiatric patients, as well as your lovely eight years old neighbor and the occasional wrongly-accused innocent.*

Last summer in several European countries for tabloids and other inferior media, it apparently was the *silly season*: because of the holidays, lots of people apparently were abroad and so the problem rose of who to take in these days. In the year 2000, it was the summer of the paedophiles, I guess.

Before giving account for the reason why I have put this certain title ahead of this article, I think it would serve the purpose to explain a little bit of where I'm coming from.

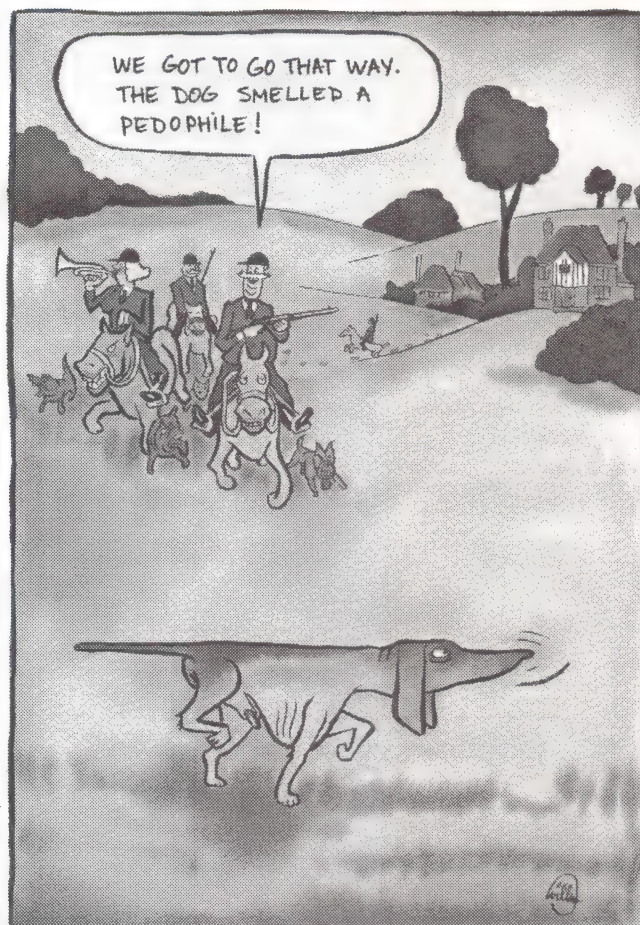
In the Netherlands there exists the world wide unique 'TBS-measure',

where the court orders the criminal to be detained during Her Majesty's pleasure. In other words, this implies a forced treatment in a forensic psychiatric setting, for the benefit of the protection of society. It's not that criminals are imprisoned for life in psychiatric hospitals, neither that they are locked up in the swamped dungeons of a random jail. The TBS means that people are admitted to special forensic settings, where they have to learn, resulting in showing that they have learned, the insights in their behavior and therefor knowing to prevent repeating offence. And even though we lack standardized criteria and evidence-based methods, eventually through multi-disciplinary clinical judgement and a more static focussed risk

taxation, combined with dynamic situational and inter-psychological risk-assessment, it's considered safe enough to return to society. Whether some one has to be detained with TBS or not in the first place, the court of justice has to consider if there's a question of mental disorder, if there's a question of danger, if there's causality between both aforementioned and if society is to be protected against this danger.

In the Netherlands, 30% of all TBS-detained patients are sexual delinquents. I don't think TBS should be notified as the ultimate solution, yet it is to be seen as a means with an entire spectrum of possibilities, both clinical as polidclinical. The main objective of TBS, securing society, demands to answer the question if and how to prevent repeating offence by sexual delinquents. This particular question may be translated into the question if sexual offenders are to be treated. To answer this, we have to make the distinction between patients who are to be treated (cure), patients who are not to be





treated, yet who are to be guided and escorted (no cure, but control) and there are patients who are both not to be treated as not to be guided (care). These three groups of patients differ in offender profiles and the treatment needs to be geared to one another.

The sexual perpetrators who are to be treated, are definitely minor in number within TBS-settings (10% of the population). Within this category, the offenders mainly suffer development disorders with feelings of insufficiency and mental impotence. Therapy focussed on providing insight on these matters, combined with proper rehabilitation, can be rather successful. Because the perpetrator doesn't experience himself as the victim anymore due to the therapy, but is taking responsibility for his own offence, the chance for repeating offence is little.

The prospects for sexual delinquents who are not to be treated, yet who are to be guided, are increasing (75% of the population). Characteristic of this group of offenders, are the personality disorders and an inadequate conscience. Motivation for the offence mainly is 'power'. Through cognitive training and risk recognition, the empathic ability and the sense of responsibility may increase, leading to any self-control. External control through guiding is still necessary though, however, with a 'long leash'-construction.

For the last group, patients who can not be treated nor guided, the eventual prospect is the long stay department (15% of the population). These offenders suffer personality disorders in combination with strong sexual deviant behavior and lack of impulse control. Escort with a 'short leash'-construction is demanded for a lifetime.

So far for the more theoretical background, back to the summer of the year 2000. 'Self-denomination' could be a corresponding term for the people in the street playing their own judge as it comes to punish possible ex-sexual offenders. Perhaps 'vindication' suits it even better. I view this upon as a rather crevice in the fundamental base of democracy: Montesquieu did a good thing, inventing the *trias politica*, but now since we have legislation and a court of law, we should stick to the legitimate law enforcement for when it comes to punishment. But what happened a couple of months ago, is that tabloids and other gutter press, determined and cowardly played with the common fear in society as when it comes to protecting their children — all for the sake of sales. With doing so, these magazines brutally pass over the social call for absolute safety. Society unfortunately still holds dear the demand for absolute safety and can not accept yet such a phenomenon is non-existent. There always will be murder; there always will be rape. We shouldn't turn our current sanction system upside down, because of just some —although obnoxiously brutal— sexual offences. Reducing unsafety and the general

sense of feeling insecure is not going to be attained by harder punishment or even more TBS. Our sanction system should be due to survive the preference of the moment and it should be an equilibrium in itself. Court orders and legal justification with a high degree of insight in the underlying psychiatric problematic issues of the sexual perpetrator, will increase the sense of safety where society is longing for. By publishing names and scaring neighborhoods at random, tabloids in contrary are only adding fuel to the flames.

Last July, the British sensation paper *News of the World* published a list with names and pictures of pedophiles. In Luxembourg and Belgium, *L'Investigateur* followed the example, and so did the Italian newspaper *Libero*, as well as the Italian organization *Child Jesus*. In the total witch-hunt that followed, in Italy several innocent men barely escaped a lynch as only their physical appearances resembled slightly with those who once were convicted for their crimes. On the ninth of august, a British man committed suicide, as he couldn't handle the pressure of neighborhood hysteria anymore. A couple of weeks before, *News of the World* published his name. The man, however, was proven to be innocent.

The same situation in Belgium, a country still stumbling with its Dutroux-past. "Rather a wrong name in my magazine, than a child murdered", said Jean Nicolas, who admitted he "could have made just some mistakes with the names".

Another side effect of this extreme form of community notification, is that ex-sexual offenders are barred from the places the experts want them to live. Now the ex-sexual perpetrators are forced to go into exile. For them, this means worse housing situations, in more or less poor neighborhoods. And the chance for repeating offence just simply increases.

Due to the mass hysteria created by people as Jean Nicolas, besides the wrongly accused innocents, also the neighborhood harasses the ex-offenders. Now you might think "Who the hell cares, they're scum anyway", but such a thought, once again, does not correspond with our state of law. These people have committed horrible crimes

and the court has punished them for it. According to law, justice has been done. So fuck off judging them again, while they have done their time already, whether by pure detention or forced treatment. They may not be the friendliest people in your street; they don't have to become your closest friend. Community should find the power to shift their emotional prejudice from rational thinking. All they long for, is a new chance. The constitutional state supplies the chance; the community has no right whatsoever to decide otherwise.

Yet still we seem to fight ex-sexual offenders returning to society. When I came to live in Rotterdam two years ago, a specific neighborhood just went through such a negative phase. All along the streets, Xeroxed posters were put on trees and tramway stations with the face and name of one alleged former child abuser who lived in that same area. As a result of such vindication, the ex-perpetrator felt like being hunted prey. His mechanism of coping got stressed and as a result, that same week he kidnapped a four years old girl. Eventually the police ceased the action, yet the odds were even this whole situation would have been ending in a slaughter. And I don't think that's what the neighborhood had in mind in the first place.

So having said all this, I hope I made rather clear that the gutter press undermines all good intentions of the ex-offender to make a new and fresh start again. By putting the spotlight on them on purpose, for the sake of higher sales of the magazines, tabloid editors intentionally provoke community vindication. Hereby completely annulling approximately four and a half years of treatment at \$350 community taxpayer's money a day, the editors don't care. When it also results in lynching alleged, yet innocent people, the editors don't give a shit. When the hunted and scared ex-offenders see no other way out anymore to relieve the external society's pressure and fall back into old habits, the editors will only grin as they will have another sensational story of how this 'beast' raped and sliced another eight years old victim.

And of course I know that both the perpetrator as the suicide are the first ones responsible for their own action, still you can not deny the sensation press has a rather big finger in this stinking pie that simply can not be overlooked. And not leaving the national witch-hunt undiscussed; as of a result of the 'naming and shaming' campaigns the tabloid editors are definitely accountable for lynch mobs of innocent namesakes. And therefor Jean Nicolas holds the same dubious position as the original offender: Jean Nicolas is to blame as well.

Sander van der Kroft is editor of 'ArmageddonBound' magazine, formerly known as 'Monkey'. He works as a social-therapist in a TBS-clinic.



# BOTCH

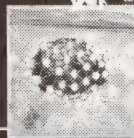
AN ANTHOLOGY OF DEAD ENDS - MCD



**BOTCH**  
"an anthology of  
dead ends" MCD  
HYDRA HEAD EUROPE



**KNUT**  
"challenger" CD/LP  
HYDRA HEAD EUROPE/  
CHROME SAINT MAGNUS



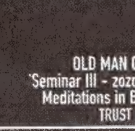
**ATOMSMASHER**  
"James Plotkins"  
Atomsmasher CD  
HYDRA HEAD EUROPE



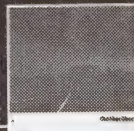
**KEELHAUL**  
"keelhaul II" CD  
HYDRA HEAD EUROPE



**CAVE IN**  
"lift off/lost in the air" MCD  
HYDRA HEAD EUROPE



**OLD MAN GLOOM**  
"Seminar III - zozobra +  
Meditations in B" 2xLP  
TRUST NO ONE



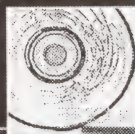
**CASSINI DIVISION**  
LP  
SUB\_DEVIAIT



**BOHR BUG**  
LP  
SUB\_DEVIAIT



**THREE VAPORIZER**  
"ovrsplified smash hits" CD  
ROBO



**PERSONA**  
"i keep breaking you" 7"  
AUDIOBOT



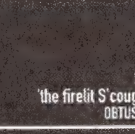
**SICKBOY**  
"ganja bullet - worst  
trade center 7"  
AUDIOBOT



**IN PIECES**  
"learning to accept silence"  
CD / LP  
ESCAPE ARTIST



**APES OF WRATH**  
CD  
OBTUSE MULE



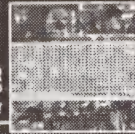
**SICBAY**  
"the firelit S'coughs" CD  
OBTUSE MULE



**BURST**  
"in coveting ways" MCD  
CHROME SAINT MAGNUS



**TRUMANS WATER**  
LP  
DELBOY



CONSPIRACY RECORDS PO BOX 269 - 2000 Antwerp 1 - Belgium - Pho: 0032 (0)3 225 19 29 - Fax: 0032 (0)3 295 39 49 - chaos@conspiracyrecords.com - more info on: www.conspiracyrecords.com

01

www.fuelmusic.com

**FMRO01 | STAIRLAND | SHAPELESS** MCD - Ultra modern hardcore, industrial drum&bass metal. Imagine an industry landscape, carefully developed by human architects, advanced in structure and virtually endless. An uncontrolled monster machine, hitting like a cold rotating metal ball in the spine. Hammering percussions, razor sharp guitars intertwined with trance noise and chaotic atmospheres. Stairland combines the best of metal&rock with drum&bass for the most explosive effect ever reached in extreme music. Mechanical noise with such a degree of confidence, the sound has never been so close to your feelings. While using ingredients such as electro sounds, heavy and multi-dimensional percussions, screeching guitars and guttural screams, sets the stage for a shock to the senses. OUT OCTOBER 01 2002 - EUROPEAN TOUR LATE 2002

the FUTURE OF MODERN SOUND



FMRO01 | SHAPELESS

**STAIRLAND**

Join the cult at [WWW.FUELMUSIC.COM](http://WWW.FUELMUSIC.COM) - Stay tuned for the hottest releases!

Phone: ++32(0)472/688.751 - e-mail: [fuelmusic@fuelmusic.com](mailto:fuelmusic@fuelmusic.com) - Check out our ONLINE STORE!



# THE HOPE CONSPIRACY

The conversation I've had this particular night with Neeraj (guitar) and Jonas (bass) turned out, on hindsight, more in a conversation pure based on interests and sympathy about what kept both of 'em busy lately than it was an interview. Of course it was a hard job for me to interview people I already knew. Maybe because of this, the interview turned out like one of the many conversations we've had before, or maybe because of the fact that this was my only chance to hang out with them during this trip during the summer of 2000. I know this interview is not the most actual one, but just because we didn't really talk about time bounded subjects it's still a cool read. In the meantime *The Hope Conspiracy* went through a lot of changes. So did Dan leave the band first to get married to his Brazilian girlfriend. He moved out with her to Brazil to get married and came back a couple of weeks later to get a house somewhere in California. While Dan was out of the band, Aaron from Adamantium and ex-Death By Stereo jumped in and *The Hope Conspiracy* went on a small tour with *Walls Of Jericho*. After this tour Neeraj decided to part ways with *The Hope Conspiracy* and started *The Suicide File* with some other kids in Boston. Dan decided to join forces again with *The Hope Conspiracy* and then *The Hope Conspiracy* went on a US tour with *Death By Stereo*, *Boy Sets Fire* and *Sick Of It All*. A couple of months after this tour, Dan decided to quit the band again and moved out for good to California, where he's still living. Confusing? It doesn't really matter! *The Hope Conspiracy* is a great band, are nice people and good musicians and that's basically what's it's all about. Check out one of their records while you can. All of them are great recordings. Their most recent full length record, *Endnote*, just got released on EVR. Hopefully this record will finally bring them over to Europe... Part 1 of the interview was done before the show and part 2 after the show at the Creepy Crawl, St. Louis...

## ... PART ONE BEFORE THE SHOW

**Ready?**

J: Do it!

**3-2-1-go! What's that piece of paper you have with numbers on it?**

J: Those are our set lists. We do it all in numbers.

**Number 13 is song 13 or what?**

J: Yeah...

**Give me a little introduction on the band. How did you guys get all together and THC started?**

J: Basically me and Dan and Adam played in a band from Minneapolis called Harvest and we called it quits. We decided we

wanted to pick up and move to a more flourishing side of the country and we moved to Boston. We asked our friend Neeraj from Chicago to play with us. He came out to Minneapolis to practise with us. We decided we were having fun and then through mutual friends we found Kevin, our singer, and it worked out really well with him and we thought he matched the style that we wanted to go for.

**Why did you move out all the way from the Mid-West to the East coast?**

J: Just for the fact that we wanted to be able to play more shows. If you don't go on only big tours it's hard to play a lot of shows in the Mid-West because from Minneapolis to Chicago alone is like six hours, and that's for the most part like the clos-

est really good show you're having. You can play shows in Wisconsin or Iowa or something too, but playing shows from Boston we can drive four hours and go play in New York City, drive five hours and go to Syracuse. Go up to Maine, New-Hampshire, go to Canada in four hours.

**It sounds like you live more centered now...**

J: Yeah. It's just way easier to be able to do all you want to do a lot more.

**Did THC start right after Harvest?**

J: It got started right after Harvest I guess. Myself, Dan and Adam started playing, maybe even the next night, in february of 1999 or something. But I wouldn't say THC was an actual band until october of

'99 when we got Kevin and everything was finalized.

**What was the main reason to quit Harvest?**

J: Basically our singer wanted to move and hang out with his life. We didn't want to keep on going with a different singer, so we decided we start something new, plus it's kind of refreshing to be in a new band. To be able to start from square one.

**Let's talk about the name *The Hope Conspiracy*. The word 'Conspiracy' is used more often lately in band names. What was your reason for coming up with a band name like this, and what does it relate to?**

J: It's something that we heard and we had a whole list of band names. It kind of rang a bell just because we want to be able to play all kind of shows. We don't want to limit ourselves, and with a name like that we figured we could play shows with bands like Hatebreed and bands like Boy Sets Fire and go play shows with bands like whoever I don't know, who cares you know?

**There's no deeper meaning behind the band name?**

J: No, not really. It's also something that we left for people to interpret which is something we want to do. We're not into spelling things out for people, I don't think I need to speak on. So take what you

want from our name, take what you want from our lyrics, our records.

**Then what's the main goal you have with THC? Are you playing out to make a change with the new band, or is THC just for enjoyment?**

J: As far as a change, I don't know exactly what kind of change you mean. We're not like some revolutionary force. We're not strictly a political band. We're not strictly a straight edge band. We're not strictly any type of band. We just basically want to make people happy. We just want to rock. People see us, being happy, maybe someone will like our song, maybe think it's catchy and then maybe that person will have a smile on his face, and they can rock out to our music. It's a great thing to be able to write music and have people actually like it. It's a lot more difficult than it seems, but when it actually does happen, I can tell you we're really damn' excited!

**Talking about the lyrics. This morning when I was flipping through the CD booklet my first impression was that all songs are written from a personal point of view but I also noticed that 3 out of 4 songs deal specifically about love. So now my question is if only Kevin relates to the lyrics or if everyone in the band relates to them?**



J: I would say 99 % of the lyrics has been Kevin with here and there some pieces of input from the rest of us. I think maybe just at the time he wrote those lyrics there was maybe something that happened, you know. Now, we just recorded 10 new songs, some of the lyrics are dealing with that but there's a song here and there dealing with other things that happened in his life. Things about politics, things about life, things about kids, things about whatever, you know. I think just looking at those 4 songs on the CD or e.p. people will pigeonhole you because of that. I would say just of the time in our earlier songs, it's most likely just something he had going on. Those kind of lyrics, he definitely has done all the writing.

**Let's talk about the new songs. Although I haven't heard them it doesn't really matter because, I'm wondering how it goes when you guys start working on new songs. Do you guys start writing music first and do you fit the lyrics in later, or does Kevin come up with the lyrics, you guys read through them and then start writing music for a new song?**

J: I wish we did it like that. That would be amazing if we could do it like that. I think he just pretty much writes stuff. When we write new songs and he hears our new songs that we make he just kind of decides this has the same feeling as this writing I did here. Actually, speaking of what you're saying someone was just telling me, this is totally off the subject, a band like Radiohead they've recorded all the vocals first and then they write to music to what he sings which is completely amazing, and I wish we could do something like that but we're not that good (laughter)...

**You can tell when a band does that because it reflects emotion in both music and lyrics perfect.**

J: Yeah. I wish we could do something like that. That would be absolutely amazing. It would be a cool idea in the future to try and work on that a little bit. It would be something different I think, especially for a hardcore band to do that. Or even just as far as him saying I want to write a song with these emotions showing or this and this and maybe we can work in on that, I think that would be awesome.

**So not everyone in the band does relate to the lyrics, right?**

J: I would say, at least most of the lyrics are something we can all relate to, but there are some things that are just about things that have actually happened in Kevin's life that he likes talking about.

**Neeraj, this next question is for you to start off with. You're a non-Harvest member in the band, since a lot of people still recognize the Harvest sound in the music, how do you experience this? Do you see this as a com-**



**pliment? Or are you the one who's trying to make the band sound different?**

N: I definitely try to make it different, but I also loved Harvest as a band because that's how I knew them. Dan, Jonas and Adam are all excellent musicians. Harvest as a band from the Mid-West was definitely one of the biggest bands from the Mid-West, and being from the Mid-West I always admired their musicianship as being tight, I loved all their stuff. But for this band, we always used to get 'Oh these guys are just writing a continuation of Harvest or they're going to sound like a different Harvest, a more fast Harvest'. Obviously there's going to be some Harvest sound too, because 3 of the mem-

bers are from Harvest, you know. But then, on the demo I can see where people say it sounds a little bit where Harvest left off. Because when those songs were written, I had just come into the equation, and then I started giving my two cents,

are going to say it's pretty different.

**Right. I don't think it's your intention to continue where Harvest left off.**

J: No, not at all. We want to be our own band. I think if people listen to the new record and say we just sound like Harvest, then I'll just tell them you didn't listen to the record. Because from the first song alone, no way!

N: All of us start different collaborating much more musically. Like I bring a part in and they mess around with my part, or Dan will bring a part in and then we'll be like 'that's too choppy or too chunky, you got to make it a little more fluent'. So it's a different process that we're trying to find our

**these guys are basically my family in boston, because i live with them and i spent most of my time with these three guys**

but prior to the actual song arrangement some of those songs had a base already. I helped them put them together and added my own ideas here and there thus produces the complete product that's on the ep. But the new record, I think people

sound, and we have found our sound, but the funny thing is that our demo or the CD/ EP is the only thing that's out right now, so everyone is going to be like 'Oh, these guys still sound like Harvest', you know. But I can tell you that the new stuff is pretty different. People gonna have to be in for a surprise in it.

J: I think it's kind of like where the demo was a little past Harvest, our new sound that we've made, I guess, is a little more past the demo. It kind of continues on with that, just progression. We can't stay the same forever.

**That's true. What keeps everyone in the band close as friends?**

J: Well, I think the fact that four of us live together, I don't know if that kept us close as friends, but I mean for the most part actually, we know each other pretty damn well. Some of us, and I'm not going to say who, but some of us don't like to admit it, but I know these guys all know me really well. We've just spend so much time together, and I guess we all have a lot of things in common. For some reason, we've all been always pretty open with each other and for the most part, whenever we've had problems we've let people know. There have been times where it's gotten rough, and then we sat down and said we've got to do this, we've got to do that. For some reason it works, I don't know how...

N: The four of us moved from the Mid-West. All our families are in the Mid-West. I really didn't know anybody in Boston when I moved out. These guys are basically my family in Boston, because I live with them, I've spend most of my time with these three guys (pointing at Jonas, Dan and Adam-ed.). It's almost like a family. There's conflicts, arguments and there's also like awesome times were we just hang out and laugh, or laugh at each other.

**Are you guys going back on a regular base to the Mid-West to visit family, or just when you drive through town when playing a show?**

N: Oh, we just go back regular...

J: Yeah, not as regular as I wish. In the last year, since september '99, I think I've been home three times, and one of those times was on a band trip. We do what we can. We all keep in contact with everyone, hold on to our friends.

N: Yeah...

**I picked this question up out of Tirade fanzine... What's the punkest, funniest and most disgusting thing you guys have ever done?**

J: (laughter). Oh God. That's hard to think of...

N: I'm pretty reserved usually, so it's going to take me awhile to think about it.

**Reserved?**

N: I'm pretty reserved, you know that!

J: There's something really bad which I shouldn't say. It's pretty gross.





**If you mention it, you should say it... (laughter)**

J: I don't know if it's something I want everyone in Europe to know because then whenever I go to Europe someday everyone is going to look at me... funny...

**What about the beating-off thing in the van you always talked about... (laughter)**

N: (laughter) I haven't beat-off in the van yet...

J: I haven't either man! I haven't even done it since we left home...

**And you want me to believe you?**

J: I swear to God dude! I'm dying! I don't know what the hell is wrong with me, I should have...

**Talking about Europe. Are you guys having plans coming over?**

J: Yeah. I hope so. If I don't make it to Europe...

**I mean any serious plans... Who doesn't want to go over to play shows in a different part of the world? But have you guys already talked about it?**

J: We haven't talked about a specific time. I know at first, when we started the band, we were like we got to be in Europe by this time, but that's kind of ridiculous. It's hard to do that, we have to build up. When our new record comes out, we'll be able to really get more of a focus on when we can actually go to Europe. I'll go anywhere you know...

**The record comes out (is out now...ed.) on EVR, right? How did that go?**

J: How did it go which part of it?  
N: Recording, or just Equal Vision?

**Equal Vision...**

J: It's cool! The way we decided, we had a few different offers, and from anyone who offered us we felt like they could do the most for us and we trusted them the most.

**I've heard the most insane stories...**

J: About who?

**About you guys getting huge offers and record labels taking you guys out for dinner, but I don't know if it's true of course...**

J: What? Like who?

**I don't know man, this is just what I heard...**

J: Tell them to take me out to dinner!

N: The only label that took us out to eat was, if you can count it as a label, was Aaron from Bane (laughter)

J: That's how we suckers ended up doing that damned CD with him.

People have been asking us why do you put out this CD with Aaron, we were like 'we're fucking hungry, he bought us dinner!' That's why! (laughter)



**I thought you had to buy him dinner to put that record out (laughter)**

J: No, no...

N: Steve (EVR) has taken us out for dinner...

J: Actually, when we played in Albany Steve bought us food.

N: But we were already on his label so...

J: He was just being nice.

N: He supports his bands very well.

**Is being on a label like EVR the way you want to have it**

J: Like how? Like him buying us dinner?

**No!**

J: I would say that's awesome! Every night!

N: Like someone who cares?

**Yeah...**

N: He's very caring. He takes care of his bands like he's in the band almost.

J: He let's us stay at his house. Me and Neeraj had to go pick up t-shirts from him, he stayed up until 5 in the morning by himself, printing our t-shirts. That dude was tired! He's got 2 kids, he's married, he does all his other stuff...

N: He sat there, with us, till 5 in the morning printing shirts that we needed the next day...

**Who's the most handsome guy in the band?**

J: Neeraj.

**Do you agree?**

N: Yeah, I agree...

**Okay...**

J: Three words; small, dark and handsome...

**So that's why?**

J: Adam's cute. Girls like Adam.

N: Girls like Jonas too! I think we're all

like pretty good looking. We're taking the title for the new boy band actually.

J: We're trying to...

**Talking about girls, are you hitting on them while being on tour?**

J: No dude! I don't get girls at all. It sucks!

**Still not?**

J: Well, when was the last time I talked to you?

**Give me a second... does the internet also count?**

J: They love me on the internet. I've done okay since then. I'm lonely but shit (laughter)

N: I think we're playing next.

J: Can we finish this later?

**No problem, we finish this after the show.**



## .. PART TWO AFTER THE SHOW (ABOUT ONE HOUR LATER)

**What was it again we were talking about?**

N: I don't know.

**It doesn't matter anyway. What do you think of the show tonight?**

N: I thought it was great! It was the best crowd reaction on this tour so far actually I think. I like playing smaller clubs. The first few shows were like bigger clubs. We had to play with Earth Crisis. We've played 5 shows with Earth Crisis on this tour.

Those guys are awesome guys, they're really cool guys, but the clubs were bigger you know, with barriers and stuff which was weird.

**It's always weird when there's a gap between the stage and the audience.**

N: And for us, we're still not pretty well known. On the East Coast we do pretty well but still, you know, we only have 4 songs out, so people still don't know any of our stuff. We like the more intimate, closer clubs.

**Was the response no good?**

N: No, it was good! People were into it, we sold a lot of stuff, but that doesn't mean we're anything but still, you feel the energy is good with the band, and everyone is really close so then you're more hyped up to play.

**I can't remember if you already joined into the conversation I had with Jonas before the show when we were talking about the new songs?**

N: Was it with the comparison to Harvest?

**Yeah.**

N: We did that...

**I got to take back my words, because the band I saw playing tonight definitely sounds like rock. By far not as tight and structured as Harvest but a little bit more driving but in a freaked out way, you know...**

N: Yeah, you've heard a lot of the new songs tonight. A little bit more Unbroken...

**What?**

N: A little bit more Unbroken! (laughter)

**You can't go wrong with that!**

N: Can't go wrong with that, exactly!

**Nope!**

N: That's like a common influence for most of us in the band.

**Seriously. Unbroken is? For everyone?**

N: Everyone in the band likes Unbroken a



lot. We don't want to sound exactly like them but we're influenced by them. We like that sound, that rock. All of us love the last Refused record, we want to go more towards that sort of direction. I mean, we still have our own sound but more like the driving, like rock you know...

**Did you hear any of the stuff from the new Refused band?**

*N:* No. I wish, I can't wait to hear it.

**The International Noise Conspiracy.**

*N:* I love the last Refused record. It's amazing!

**What would your life look like when you didn't have the band? Would your education get you anywhere and take care of you financially?**

*N:* If I didn't join the band, I would still be in Chicago. I would still be in school. I would probably have finished my masters-degree by now almost, and I would probably be teaching history or social sciences to 7th, 8th or 9th graders. But since Dan, Jonas and Adam asked me to play with them, I took a leave of absence from graduate school because I thought I was still pretty young. I turned 25 in May, and still have a lot of time where I can go to graduate school and finish it. But I still sometimes wish that I could be stable financially, because doing a hardcore band, you're not financially stable at all! Unless you're Earth Crisis or any of those bands that are doing it all the time. Right now, I haven't had a job for 2 months. Before the tour I've had a job for a month and a half because I had a lot of family stuff, like weddings, that I was going back and forth for. I had a few temp jobs before I went on tour. It's kind of close, right now I'm at the lowest point of my bank account that I've ever been in my past 8 years! But it's fun. I never toured like this before. This is my first real tour and it's awesome! The guys from Converge are best guys, they take us out and they're some of our best friends in Boston. Boston is like really, really welcoming to us, everybody...

**What's the scene like in Boston compared to Chicago?**

*N:* A lot more bands! (laughter)

**What about shows? Turn outs etc?**

*N:* There's no all ages club in Boston right now. It's hard to play. We still haven't played Boston!

**You still haven't?**

*N:* We still have not played Boston because there's no all ages clubs there right now. Some of them are over 18 and then there's one club that was doing it, but I guess it might be shut down or something like that, I'm not to sure. But we play outside of Boston, Worcester a lot, which is like 40 minutes outside of



Boston.

**Besides Unbroken, what are other influences for you to write music, it doesn't necessarily have to be a band...**

*N:* I used to play in Extinction and that was a vegan straight edge and political band. It was about politics, and I'm not saying that's wrong because I'm still into politics, veganism and straight edge and all that. But we're not a straight edge band or vegan band, I mean we're all straight edge and we're all vegan but we're not carrying out that label. We do have songs that deal with social issues and...

**I talked earlier about this with**

**Jonas, before you guys played the show, and I told him I noticed that 3 out of 4 songs on the CD**

**all of us are different individuals obviously, but there's some things all of us can relate to**

**deal about love issues...**

*N:* (laughter) There's a lot of that...

**He told me most of the songs relate to Kevin...**

*N:* Before we met Kevin we wanted to make sure he's a good friend of ours and

that we have a lot of common things. All of us are different individuals obviously, but there's some things all of us can relate to, even people who are not into us can

relate to. Love, being in love and losing that is something that I'm sure someone has gone through. That's something that's really close to me personally, and I know you know. Kevin I'm sure had to deal with it too,

and all of us in the band can deal with it. It doesn't always have to apply to a girl. It could be a family member or it could be a good friend...

**It just doesn't happen a lot that hardcore bands write about issues like this...**



*N:* Yeah. We want to come off as an emotional band because we are very, very emotional. Our lyrics are very emotional, there's one song that's on the four song CD which is my favourite song lyrically at this point right now. When I read the lyrics I take it personal as that past relationship, but someone else might take it different, which is great. But to get back to your question we just want to have fun doing this band. We want to have other kids to have fun...

**There he is...**

*N:* When I say Unbroken that's one of the bands we like a lot, but musically what drives us... What do you say Jonas?

*J:* I say, did I just walk in while you guys are talking shit about me or what? (laughter)

*N:* When we sit down and write music we don't have like 'this song is going to be about girls, and this song is going to be about this, and this song is going to be about that' you know. Whatever sounds good, whatever makes us shake our legs, whatever is like really rocky...

*J:* Like Chuck Berry...

*N:* Yeah, we give you the Elvis Presley tune. Whatever sounds good, and something that we can have fun with, is really powerful...

*J:* Energy...

*N:* Energy! A lot of energy is what we want to convey. Explosive energy on stage. Basically we get out to have fun and that's our bottom line. And you can be 25 years old, and take a break from school, and tour the country in a hardcore band.

**That's awesome! Jonas we were talking about the rock 'n roll set...**

*J:* Rock 'n roll!

**Did you enjoy it?**

*J:* I thought tonight was awesome, I'm extremely happy with tonight and I'm pleasantly surprised too. I thought people would like us, because I thought we played pretty well tonight, but kids actually knew our songs which blew me away, it's really cool.

*N:* I personally don't listen to that many new hardcore bands. Our musical taste is completely different from what we sound like almost.

*J:* Which is that? Unbroken?

*N:* (laughter) Yeah. Unbroken, Refused you know...

*J:* Yeah...

*N:* That style. What all of us in the band think that is amazing is the new Cave In record. It's so amazing! It sounds like Pink Floyd!

*J:* It's no metal. There's one scream part on the whole record, it's like five words and that's it!

*N:* It's so good!

**How can a band change like this? They've changed with every record they put out.**

*N:* Right now in my disc player, the new Cave In is in it. I listen to that thing con-



stantly, non stop. It's so good!

**Would that record be in your favourite top 5 at the moment?**

*N:* Right now? Or of all time? If you want all time then probably the New Age records roster of the early 90's with Unbroken being the best (laughter).

*J:* I don't know. It's hard to say. Look at the variety of things we've been listening to in the van in the last couple of days. Today we came here in the van and we listened to Guns and Roses 'Appetite for destruction', it's good driving music. It's just making my foot down and drive...

**Especially in this part of the country...**

*N:* Yeah! (laughter)

*J:* (laughter) Driving through the middle of America...

**'Aight dood... (laughter)**

*J:* What else have we been listening to lately? We listened to Morrissey last night probably.

*N:* We listened to Morrissey on our way here to, and the Misfits...

**Oh no, the Misfits! I saw them last night...**

*J:* No, no no... We listen to the Misfits, you didn't see them. The Misfits haven't been around since what? Like 1983 or something?

**Okay, so you're listening to the early Misfits...**

*N:* Yeah, the real ones!

*J:* Dude, the best Misfits is the early, early stuff...

**Yeah, don't tell me...**

*J:* That shit is fucking amazing! When he thought he was Jerry Lee Lewis, wonderful!

*N:* On our way here, since we were all listening to soft music, we needed to get hyped for the show, so we put in Madball (laughter)...

*J:* We were kind of calming down, so we had to get ready to rock!

**Did you hear any of the new stuff that came out on New Age records lately?**

*N:* I heard the Suppression Swing once, and it sounded amazing!

*J:* I think for all of us in our band, I don't want to sound like a kid because I'm definitely not, but there's been a lot of things like bands that come out and I guess kind of when you see hardcore all the time, and we go play hardcore shows all the time, we're always doing it, it's kind of harder to get into some bands. Unless a band is friends of mine or unless I'm really blown away like I'm usually not getting into it, just because there's so much more out there. I don't want to sound like we're the band, there's a lot of bands now that play hardcore and they're like 'Oh, I don't like new hardcore it sucks', and I'm not like that at all. We totally support new bands and if a band works hard I think they should get what they deserve.



It's not the easiest thing to like every new hardcore band, and there's a lot of bands that come out, including us, that people say are overrated. I read it left and right on messageboards which god forbid will ever post rebottle what anyone has to say about us but I mean you read left and right 'This band, they're just right on the coat-tails of this band, or they're just so overrated'.

People who've said like 'The Hope Conspiracy they're right on the coat-tails of Harvest', just because Harvest was so big The Hope Conspiracy will be big. And no one looks at it in the other way that bands actually work.

**You're a new band, new start...**

*J:* Yeah! I mean in our first 6 months of playing shows we've played 40 shows. Now, we're over 50 shows at the end of

whole career. People just don't think about how hard bands work and what goes into it.

*N:* We've put our money into it, we've put our lives into it. We've lost money into it and now we're still not making money off it, by no means, but we're still having fun doing it. We're still a new band and I don't expect people to go off at our shows. California is what I'm worried about. Well

I'm not worried about it, but I don't know how we're going to go overthere...

**So you think people are not into your music?**

*N:* There might be the hype like 'Oh yeah, The Hope Conspiracy, ex-Harvest'. I don't

**we've put our money and lives into it, we've lost money into it and now we're still not making money off it...**

this tour. It's been my goal in this first year, playing shows, play a hundred shows.

*N:* A hundred shows, that's almost a third of the year...

*J:* A lot of hardcore bands, I honestly don't even think play a hundred shows in their

know how many people actually have the record, or actually have even heard the demo.

*J:* I don't want people going to think we're just like a mosh band or just a band.

**I kind of can see why people think it's the new Harvest band, because there's three members from Harvest in the band. I probably thought like this too, but after I saw you guys playing a show and heard the new songs I can only say that The Hope Conspiracy sounds totally different.**

*J:* Yeah. When we actually gave our record to EVR someone there was like 'Can you sum it up for me in 30 seconds?' And without even going back to any Harvest records, or Extinction records, or whatever bands any of us have been in. I was like 'Well, it's hardcore, it's punk and it's rock 'n roll in 22 minutes'. That's what I think it is. Honestly, we're trying to write rock 'n roll parts with hardcore vocals over it. We're trying to write mosh parts, punk parts. I want people to be able to shake their legs, circle pit and mosh to our music. I want everyone to like us but mostly I want us to like us!

**Your hearts have to be into it, right?**

*N:* Yeah. We don't want to limit ourselves. We've been playing with bands like Converge, we've been playing with bands like The Get Up Kids and whatever you know. It doesn't matter to us.

**So basically all ingredients have to be in one song?**

*J:* The last song on the record is a real short song, whatever, and it's like a political song, it's a punk rock song! It just cruises straight through. We wrote it and we were like 'Wow, that's punk rock', but we wrote it and it just kind of came to us real fast and it felt right for us to be playing.

*N:* Our whole record is like 22 minutes. Ten songs in 22 minutes...

*J:* It's true. It's like that song came to us like that, and then we have like one other song on the record that I think kids could mosh to it but at the same time it's not like 'chug chug' mosh. It's a melodic song with a lot of upbeat parts in it, but I think kids could mosh to it or kids could... I don't know what they can do, but it's something I know we're all into, so it's important to all of us.

**What's your favourite question people ask you?**

*J:* In a joking way? What people ask me during interviews?

**Whatever...**

*J:* If me and Dan are married, that's a good one. Me and Dan have lived together for a year before we moved out to Boston. We've fought some times like a married couple or whatever, that's a good one. I also like a good question people ask me 'Can your drummer get any big-





ger' (laughter). People ask me that all the time too. He's a big boy! I don't know, when I asked you what kind of questions do you have for the interview, it's just because we've gotten like all these interviews and everyone, I mean granted you kind of have to ask some of the same questions to get background of a band, but it seems like almost every interview we've done has been like 'Who're the members of the band?', 'What band were you in before?' you know...

N: You know how it is, because you're doing your zine for a long time...

**I didn't ask a question like this...**

N: No, no no we're not saying you.

J: I was like 'When Jean-Paul says to me...' (laughter)

**But seriously. If you're in a new band you can expect questions like this...**

J: Totally...

**...and if you know people who play in a band, it's even harder to come up with interesting questions you already don't know the answer to. You kind of have to pretend you don't know the people, which makes it even harder...**

J: Yeah...

**How is that actually when you have to do an interview with someone you're friends to?**

N: Like right now, I'm acting like I don't know you, but I know you for like 4 or 5 years...

**Exactly, it's so weird...**

J: It's hard to do. I guess maybe by me saying that stuff it doesn't give the kids that interview us much credit but...

**It's good to get your name out. I mean, if huge mainstream magazines come up to you they probably ask you the same questions...**

J: Yeah. We never turn down in interviews, we wouldn't do that...

N: That's when we start making up stuff in a mainstream magazine...

J: Oh yeah!

**You already did it?**

N: No, I said if that would ever happen we just start making up stuff. Like everyone in the band is into Kid Rock, or something like that (laughter).

J: Is that really made up?

N: Or everyone in the band is a raging drunk.

**When I was planning on doing an interview with you guys on our way to St. Louis, I was like 'When I see those guys, I got to go out to them and ask them to do the interview right away', because when we start talking to**



each other I don't know what to ask anymore (laughter)... Let's see, is there something else I want to ask, or what we can talk about...

J: Can I ask you something?

**Of course...**

J: Since you asked a question about our name. I want to know what do you get from our name, the name The Hope Conspiracy?

Well, first of all I didn't really know what to think about the word conspiracy and what it stands for, which was basically my main reason for asking you what the band name exactly stands for because I couldn't really figure it out. Seriously, that's why I asked you, but I didn't even get a clear answer from you...

J: (laughter) See, that's just the thing...

**I mean, when you guys started out playing as The Hope Conspiracy, there was also The International Noise Conspiracy, so I was like 'Is this going to be the new thing', you know?**

N: No, at that time we didn't even think that they had a new band.

J: Honestly people are like 'Oh well, furious and conspiracy as band names have been used a lot lately'. I can't really think of that many conspiracy bands. I guess maybe there's some other bands that I haven't heard of too...

N: It would be funny if we had to play a show with The International Noise Conspiracy...

**It would look funny on the bill. The International Noise Conspiracy and The Hope Conspiracy...**

N: It's hilarious!

J: That's the whole thing, their name. I guess I would like to know when people ask me what it means. I would like to know what they think it means. It's just like I told you, it's not anything specific. It just kind of was non-specific...

N: It wasn't negative.

J: Yeah, we're not a posi band in the least, but we're also not like 'grooding' monsters on the stage. We're not about being darkness.

**You just had to get a name that sounds neutral and fits on every bill.**

J: We like to have that name that fits our sound, of which we hope our sound will be kind of neutral and everywhere and all over the place too.

**Alright, I guess this is it, unless you guys have something to say...**

J: What happened driving up here with

Jim Grimes?

**Actually it all went pretty well**

J: Really?

**Yeah, because he didn't fall asleep. The other three people (including myself) sitting in the car did fall asleep while he was driving. My only complaint is that the volume of the music he was listening was way too loud...**

N: What was he listening to?

**All kinds of music. Depeche Mode...**

N: Depeche Mode? Jim was listening to Depeche Mode?

J: What happened to Jim Grimes?

N: Shut up!

J: Where's the Cro-Mags?

**We listened to Unbroken. No Cro-Mags...**

J: That doesn't surprise me

**...what else?**

N: Man...

**...and no bad metal records like Motley Crue. He brought that kind of crap with him to play in the car, but we didn't listen to it so that was good! (laughter)**

J: That's good stuff! When do we come to Europe?

**When you come to Europe?**

J: When should we come?

**It should be about time for you guys to come!**

J: Do you think if we play Europe, would anyone know us right now?

**I think some people do know about you guys, I'm on a hardcore related messageboard in Holland every once and a while, where kids were talking about The Hope Conspiracy show at the Hellfest, seriously...**

J: Really? We met a kid from Europe actually. He was in Buffalo, he's from Germany. He stayed at the same house as we did, he was cool. I like hanging out with Euro-trash.

N: I forgot his name, he's a young kid.

**The people I talk to, who've heard about The Hope Conspiracy, they're into it. Of course it's not like hundreds of people...**

N: Yeah, once the record comes out at the end of October (is out now-ed.), we'll see what happens.

J: Hopefully we make it over there

**I hope you can...**

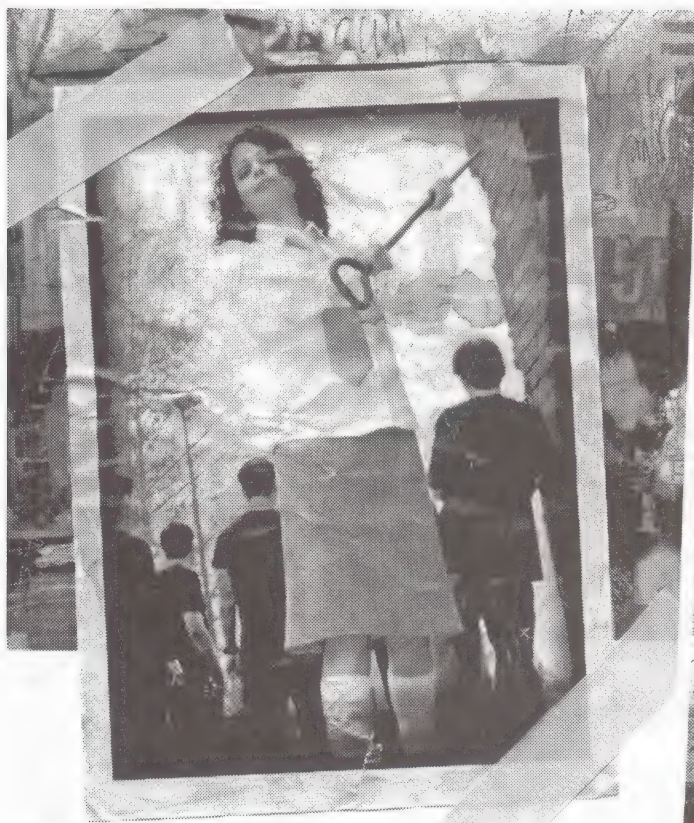
N: Thanks for the interview.

J: Thank you very much!

**It's going to be a hell of a job to work all this out...**







## PAINT THE TOWN RED

»LAST GANG IN TOWN« CDEP OUT NOW ON JTTP  
WITH MEMBERS OF MY HERO DIED TODAY & »1« - ON TOUR WITH CONVERGE IN SEP/OCT.



## JOIN THE TEAM PLAYER & LET IT BURN RECORDS

SHIT WE DON'T LIKE WE DESTROY - FREE LABEL SAMPLER

OUT NOW with Paint The Town Red, Saving Throw, Everest, Fear My Thoughts, The Hope Conspiracy, Dark Day Dungeon, Closet Monster, Max Rebo Kids, Darkest Hour, Arma Angelus, Newborn, Anthem Of The Century, High Hopes, Dawncore, Driftnet, Boy Sets Fire, Hold Regained, My Hero Died Today, Static 84, Dark Day Dungeon



JOIN THE TEAM PLAYER RECORDS | Altoettingerstr. 6a | 81673 Muenchen | Germany  
JTTP is distributed by Eldorado Music | [www.eldoradomusic.de](http://www.eldoradomusic.de) | [info@eldoradomusic.de](mailto:info@eldoradomusic.de)  
For more info on JTTP check out our cool website: [www.jointheteamplayer.com](http://www.jointheteamplayer.com)



GO! FOR THE THROAT  
HERE AND NOW

"this generation's 'Riot Sessions'...  
hardcore at the speed of sound"



# GO! FOR THE THROAT

ALSO AVAILABLE ON UPRISING: **HERE AND NOW** full length CD OUT NOW!

DMS CORE		COMING SOON		COMING SOON	
					
Featuring members of 7 Angels / Plagues & Arma Angelus	Featuring guest appearances by Freddie MacBall and Eze Skarhead				Featuring members of Bad Brains, McRAD and Vietnam
Fall Out Boy/Project Rocket split CD	VIETNAM "Death is the Outcome" CD	McRAD "Absence of Sanity" CD	FALL OUT BOY "Fall Out Boy's Evening Out with Your Girlfriend" CD	BLUESKYGOODBYE "The Identity EP" CD	PRESSURE "Anthem" CD

**UPRISING**

Uprising Records / A Division of Uprising Communications Group, P.O. Box 42259, Philadelphia, PA 19104.  
[www.uprisingrecords.com](http://www.uprisingrecords.com)



Exclusively distributed  
through Lumberjack  
419.726.3930



# Getting old in the hardcore scene

Youth crew, spirit of youth, youth of today... ah, what's in a word. We are all one big scene, all hardcorekids, and age doesn't really matter since we are going to stay young 'till we die! So why is it that those people who are older within the scene are talking about their age so much? I can start conversations with everybody but those older people need to tell me within a few seconds how old they are and of course they need to know how old I am...why? Who gives a fuck?

Does their age make them special? Do they need so much attention that they keep on pointing out how special they are? Or are they afraid people won't take them seriously if they don't tell their age? Or do they need to prove something like how 'young' they really are; grey hair but having a t-shirt with the latest bands, really hip! And why does it seem as if they so fucking proud of their age? As if age is something to be proud of? It is not like you managed all by yourself to get older. Congratulations, you got older!.. duh, Or is it because they managed to stay in the scene for so long?

Well, yeah... here we have a point... Most people disappear at a certain age, grow up and get a decent life, a job, responsibilities, maybe kids and a car. All reasons leave your youth behind you and step into the world of grownups. So why don't do the older people in the scene the same? Are they taking the song too serious, are they gonna stay young until they die? True till death? Common, even these heroes disappeared! Maybe they don't know better, the rest of the world is scary and different so they will stick to what they know?

Are they afraid people might discover that being old and still a hardcore kid actually isn't that cool? Are they hoping to gain some respect by telling their age. They are after all the grandfathers and grandmothers of the hardcore scene! And as we all know, our scene today would be nothing without those grandfathers and grandmothers! How else would we know who they are if they didn't keep telling their age over and over again!

It doesn't really matter how old you are but why is it that I only hear older people pointing out so goddamn often how old they are? Why do they do that? And by the way, why do they still hang around in a scene that could be considered as something for the youth.... I mean how youthcrew can you be if you are already over aged? Common older people, I am very curious what your reasons are for still hanging around so spill your guts and let me know !

★ By Diana Boerkamp ★



**Name:**  
Simon Fülleemann.

**Age:**  
(does that matter, hahaha) 30.

**Profession/ whatever you do for a living:**  
Working for an Internet Provider in the E-Commerce section (Product Development).

**What you do/ did in the punkrock/ hardcore movement:**  
Play in Cataract, do Natural High Empire (label, zine, Drive To Play tours)

**All other interests:**  
Internet, Design, my family and soccer.

I guess he/she is somehow right with every point he/she says. I also trapped myself a lot of times in these situations. If some older guys uses the term 'you know, I am turning 30 now...' in a negative way than that sucks and that there are a lot of those fuckers is true and that's why I agree with him in most of the points. I try to explain some points by sticking very close to me...

I feel more major about things than I used to be 10 years ago. I learned a lot of things during my last 18 years within the hardcore scene and still believe in d.i.y. and the positive things like sxe, vegetarianism, equal rights, etc. It's just that I experienced a lot of this stuff during my hardcore being. A lot I dreamed off is shattered, a lot of things just past by with no impact and a lot of idols I had, lost their function as beings who I wanted to be. The more you learn about things the better you react on them, the more realistic you get and the more you try to do it better.

Most of the times I see younger people doing the same things as you did 10 years ago. That's not bad at all then we have different times now and a different social situation. I just got more laid back about things or think about them 3 or four times now and do it different than them or just do not agree or sometimes I try to give them input.

I don't feel myself being better than the younger kids. I just got more experience in life that's a fact and that's it. I don't fucking care if I have a T-Shirt from an older band or always the newest one. I don't care if younger kids do not respect older bands for what they do or vice versa. That doesn't matter at all. Individuality and the will to change things is what is going to keep me doing this. To be proud of the fact that I am 30 and still doing this is no crime either I think. Sometimes telling how old I am makes a conversation changed it's ways. It's to stop it, to make the other partner realize to don't bullshit with me or just to give him a sign that I experienced a lot he didn't so far. This can also be taken as arrogance from the other side but it's always to sides you know. Telling the age is sometimes useful to get yourself respect, but respect is nothing negative as he describes it a bit in different words. I also experienced a lot of jealousy from younger kids (I can also read this a bit between the lines here...). As everybody knows the longer you do something the more you grow into it, the more people you know, the more things you can do, the more you can talk to people etc. It's a normal process that is part of life, also within the hardcore scene but some kids do not see this and blame me for realizing this and sometimes use it as a platform to express what I think, feel or want to say. Most of the times older kids are the ones that keep it going and try to get the best out of it because they are more experienced in certain things.

Would you want to play in a soccer team where the leader never played soccer before? Would you believe somebody that tells you about sxe by being sxe for 3 weeks himself? Would you believe in veganism if nobody would have told you about the cruelty things that are happening?

It always has two sides and that's why I agree with most points he wants to say. I don't want anybody to use his age for pointing out he is a better person or so but I don't fell like being an asshole by being older. All my heart is in there and hardcore gave me more than anything else. I still have a dream, no matter how old I am. I just have the advantage of being more experienced than younger kids.

**Name:**  
Tom  
**Age:**  
29

**Profession/ whatever you do for a living:**  
Label worker

**What you do/ did in the punkrock/ hardcore movement:**  
Too much... play in bands, put on shows, work at a label, go to shows etc etc.

**All other interests:**  
Private stuff, ha!

Its kinda true that older people tend to go on about their age more than the younger ones, but thats maybe cos they find themselves in a minority group all of a sudden. For example if you changed the subject of the article to 'race' or 'gender' and posed the same questions I think people would get pretty mad at you! (Cos in your arguement 'we are all one big scene'). I think you did point out why older people mention age - cos they start feeling insecure about what they are doing. Like an early mid-life crisis or something. Most people the same age as them own a house, are married, have children, a pension scheme for when they retire etc. The older person in the hc scene just has a few mentions on band thanks lists! And like Grandma and grandpa telling about when they were young, so should the hc grannies & granddads tell the kids about the good old days and all that stuff!

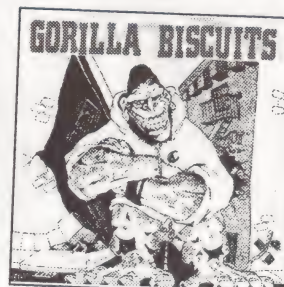
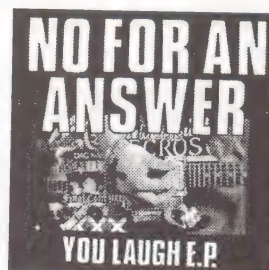
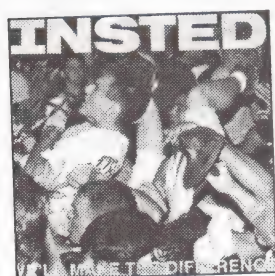
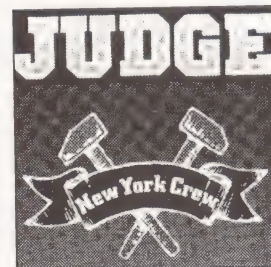
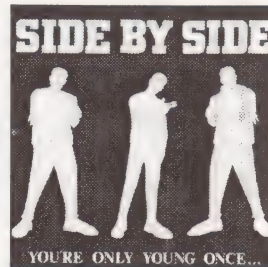
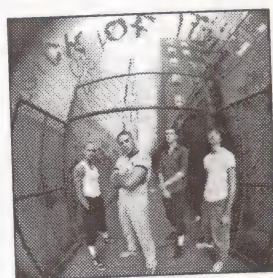
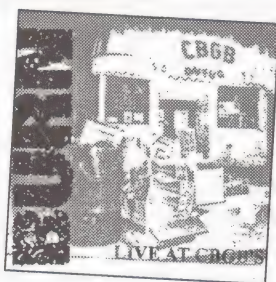
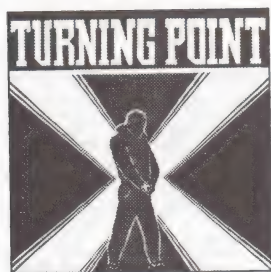
**Name:**  
Vique Martin  
**Age:**  
30

**Profession/ whatever you do for a living:**  
Foreign sales manager at Revelation records

**What you do/ did in the punkrock/ hardcore movement:**  
Record label/ zine

**All other interests:**  
A million and one things.

I know a whole lot of people who are still involved in the scene that don't talk about their age, and don't think it's important. Most older people don't stay in hardcore because they are scared to leave. They stay because they want to. Because they still believe in punk. I still believe in it, that's why I'm still here.





**the AMERY SAMDANG**  
ALONG WITH  
**SSD**  
SS DECONTROL  
AND  
**D.V.S.** AT **THE CHANNEL**  
**MARCH 27**  
SUNDAY  
3:00  
xxx ALL AGES  
Conflict

**BROTHERHOOD**  
**FIRST STEP**  
**REFUSE!**  
LENNYS HOUSE  
7:30pm  
in BREMERTON  
**FREE**  
MARCH 17th

**GORILLA BISCUITS**  
**INSTED**  
**NO NO**  
FOR AN ANSWER  
FOR AN ANSWER  
**beyond**  
SATURDAY  
NOVEMBER 10  
7:00pm  
ALL AGES  
NO DRINK PLEASE

**YOUTH OF TODAY**  
**GOLLABB**  
SIDE  
SIDE  
Oct. 18  
CBGB  
315 Bowery (at Bleeker)

at the Anthrax  
**YOUTH OF TODAY**  
**UP FRONT**  
**PRESSURE RELEASE**  
march

**Name:** Steffen Rose  
**Age:** 38  
**Profession/ whatever you do for a living:** Glasblower

**What you do/ did in the punkrock/ hardcore movement:**  
Booking shows, booking tours, rentig backlines to other tours, running a label and a record shop, working as tourmanager and roadie on punk-rock hardcore tours.

**All other interests:**  
Start to read more as in the last years, taking care of my daughter, good movies, politics.

As I'm kind of old, 38, I saw the scene up and down for a few times and a lot of kids getting is an out. As I started to go to shows 1980 it was something really new. Only a few shows during the here. Absolutely new to me

as I did only see a few diffenent other stuff live. The fever took me and still is inside of me. Maybe it is something diffrent now if you join the scene now where everthing is build up, dubs,bookers,mags, even radio. Nothing like this was working in the beginnig. So if you wanted to do more than just consume you had to brake some 'Walls'. Just to arrange my first show in 1985 it was very hard to find a place that gives us change for this music. These days you can make a lot of money with this money so a lot of main-stream dubs do punk rock shows. What I'm trying to say is that I still have the same feeling inside of me as I had when I saw the first band. You had to put a lot of your energy into the scene to keep things going. The age has nothing to do with kind of a 'title' that you take for yourself just because you doing that shit for nearly twenty years. I still proove myself everytime when I'm doing a show from the beginning 'do I still do it with my heart' or is it just routine. One big point is and this is what I tell to everybody that asked me why are you doing this in your age. Well, if you take a band like SICK OF IT ALL or NO USE FOR A NAME and you work with these bands for years building them up from a small band to a BIG band the reason is MONEY. Why should somebody make money out of the work I did over years. Maybe some of my impression sound unclear to you but this is just why it is hard for me to translate my German impressions into English.

**Name:** Josh Grabelle

**Age:** 27

**Profession/ whatever you do for a living:**  
Ceo/emperor of trustkill records, full time law student.

**What you do/ did in the punkrock/ hardcore movement:**  
Run trustkill records, did a fanzine (trustkill), sang for a band (can't remember the name), put on shows in my basement in Jersey, put on shows in Syracuse, design cd's/ shirts/ records/ posters/ websites for various bands.

**All other interests:**  
Looking at my girlfriend, playing with my dog, going to shows, relaxing on the beach, eating tofutti ice cream, playing tennis, watching Seinfeld/ Will & Grace/friends/Simpsons/Frasier.

Alright, about this whole age thing. It's all scene status, that's all. the way I see it the hardcore scene rotates every three years. It only takes 3 years for the scene to totally change, the bands that were big before are no longer, other bands have gotten really big and taken the spotlight away, and 90% of the kids that came to shows 3 years ago no longer do for various reasons. The other 10% of us stick around. why? I don't know. honestly, I couldn't imagine my life any other way. I went to my first show in 1987 and ever since then have been in love with the sound and atmosphere of the hardcore scene. I would NEVER say I was old school though, I mean, it's all relative right? If we were all hanging around at a show with Ian Mackaye, Jello Biafra, and Henry Rollins, nobody would DARE say they were old school, would they? Of course not. Because you're in company of people who have been involved since day 1. But these people are ALWAYS around, doing their own thing, so why would I call myself old school when I know for a fact that when I went to see underdog in

1987, 10% of the kids that were at that show and had BEEN going to shows, still ARE going to shows? I am not old school, at all. in fact, if I go to a show in NYC I'd feel pretty new school, considering half those old fuckers there have been going to shows since 1981. I mean jesus christ, Vinnie Stigma could be my fucking FATHER and he's still going to shows. Where was I going with this anyway? i have no idea. regardless, people change, the 'popular' sound changes, and ideologies change. We went from beer guzzling, to straight edge, to skin-heads, to krishna, to veganism, to hardline, back to straight edge, to selling out, to metal, all kinds of changes in the scene we call hardcore. I love it. change is good, how boring would hardcore be without it? I'm 27 years old now, been going to shows half my life, and it feels great. It keeps me young. Of course I can't ever get that feeling back of being at my first show scared to death I was going to get beat up by a skinhead, but I can cherish them in my memory. When I am 50 years old I will throw on my bad brains and descendents records and they'll bring me back to a time when I was neither new school nor old school, but happy. And that is what hardcore does for me, it makes me happy. I could give two shits if people think I'm too old to be in hardcore, I still feel like I'm 15, and I'm loving every minute of it.



\*prometheus an amazing split MCD out now!

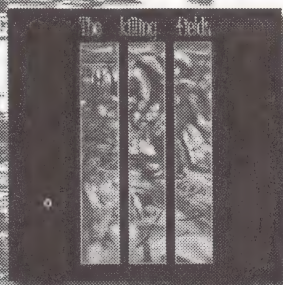
# KAFKA compact justice

new school hc VS emotional hardcore

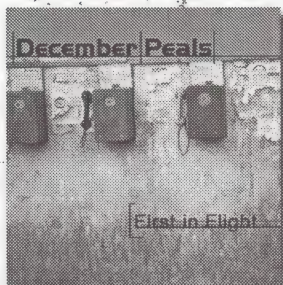


To receive it send 13 DM to  
No! rec: Villa Luca via Cadighiara 18/14  
16133 Genova Italy email: [kafkac@tin.it](mailto:kafkac@tin.it)  
check the web <http://run.to/kafkac>

DISTRIBUTED BY: RPP(B), Genet(B), Goodlife(B),  
Next Sentence(B), Prawda(Ch), Overcome(F), Outlast(S),  
Fragment(S), Backside(S), Household name(UK),  
Coretex(D), Alveran(D), Shing(Pol), Green(I),  
Vacation(I), Day After(Cz), Ataque sonoro (Por)...



*The Killing Fields - via - digipack CD [BR 002]*  
4-way split cd with narziss, destiny,  
self conquest and should have know



*December Peals - First in Flight CD [BR 003]*  
catchy melodies and rocky music  
in the vein of bands like gameface



*XmaroonX - Self Conquest - the key CD [BR 004]*  
eastern germanies mosh-monsters team up  
for a hell of a record



*Destiny - diving into eternity CD [BR 005]*  
highly anticipated full length debut, taking  
emotional and passionate new school to the  
next level



*Jane - romeo is dead CD [BR 006]*  
finally a new record after all this time! Still a  
mixture between metal, hc and emotions. The waiting  
has been worth it.



*Instil - questioning like only... CD [BR 007]*  
uprising dutch band like a bastard son of shai huled  
and heaven shall burn...



*Muad'dib - the spark marks the end CD [BR 008]*  
a fucking fire, inflamed by heavy mid-tempo  
mosh and diving melodies underlined by  
intelligent political lyrics.



*Fetch - music prevents you... CD [BR 009]*  
one band to add something new to hardcore  
so intense, so passionate, sometimes insane,  
a really outstanding and unique band.



Benihana-HQ | Cyriacsring 57 | 38118 Braunschweig  
[info@benihanarecords.com](mailto:info@benihanarecords.com) | [www.benihanarecords.com](http://www.benihanarecords.com)

[www.benihanarecords.com](http://www.benihanarecords.com)

coming up next:  
hold regained [cd] uphold gt [cd]  
december peals [cd] phoenix rising [cd]



# DROWNINGMAN



Interview | Jan Vanden Boer

*Over the years Vermont's Drowningman turned out to be one of the most successful bands on the original HydraHead roster. Vocalist Simon Brody and I had a talk right after their first EP on Revelation, at their peak of popularity. Times changed for the worse though, as only one of the original members is continuing the band and their highly anticipated final album might never see the light of day. Brody has meanwhile formed a new band with the original Drowningman drummer Todd Tomlinson and Pete Martin, formerly of Lifetime.*

Well, I was really pissed off at you this morning, which was pretty dumb of me, so...(We agreed to do the interview at 6.00 PM his time. Thinking that us Europeans were 7 hours behind of them, I was expecting a phone call around 11.00 AM. When I saw that it was 12.00 AM and Mr. Brody hadn't called yet, I was mighty pissed. But then, I realized that we are actually 7 hours ahead of their time, so he'd still be asleep, so I figured I could forgive him...just so you know...)

Yeah, and it took me a while to get through to you. I almost gave up on it. I actually just sent you an email, saying that I'd try it one more time, but I didn't know how to do it, so fuck it. (so yeah, I guess I'm not the only dumb one here. How hard can it be to dial a number?-ed.)

**Alright, are you ready for this now? OK, let's get this over with then. Who is Simon Brody?**

Who is Simon Brody? Euhm...Jesus, I don't know. Euhm...

**It's you, right?**

Yeah, it's me. Oh, I thought you want me to give a big, deep answer.

**Well, yeah, just making sure...**

I'm trying to think of something good to say. I'm almost 30. I've been into hardcore-punk for the past 15 years. I've been in bands for the last 10 years. I don't know, I guess that's a pretty basic overview, of me, as pertained to the punkrock music.

**Are you a ladykiller?**

If you are, and you say you are, then you're not. (Wow, subtle way of avoiding that question!)

**True, but in the e-mail interview we did, all you talked about was this one girl you met on tour, or something...**

Right, that was right after I met her, so I was still very excited about her, and I still am. She actually moved here. We've been together for 1 month now.

**Oh, congratulations then...**

Yeah, it's great. I do alright with the ladies.

**OK. Has Drowningman reached perfection yet?**

No. Definitely not. I think if we had, then it wouldn't be fun anymore. The reason that really keeps us going, is that we keep on thinking that we can write better songs. Every song we write, we still think there's something not quite right about it, and we're still trying to perfect it.

**So, when you look back at your**

**previous records, all you can hear is your mistakes, or what?**

Haha. No, not really. We used to do that, especially about the older stuff. But, now with the last 2 releases: the EP that everyone has, and then the LP that we got finished recording about a month ago, which isn't going to come out until September. When we listen to them, we're really happy about 'em. But now I think we hear more of the stuff we could be doing, stylistically. We keep thinking about stuff we could do, things we could expand on, like 'Hey, why don't we do more parts like this?'. The mistakes in a song can go all over the place, it could be a million different things, so we're just like 'Let's do more of this and less of that'. That's one of the good things we've always said about this band, and that's that we can explore different things in music, and it'll still make sense in the context of the band. We can write more rock-songs, or we can write more metal-songs, or whatever the hell we feel like doing.

**Is there a general concept behind every release?**

No. We pretty much just write songs. With this last record, the new LP, we were writing songs, and there's been put more

thought into it than before. We wrote a song that is really heavy and that has a lot of different parts, so we also wrote a song that is simpler and has more melodic stuff. So we definitely think like that sometimes. I don't know, with this new LP... I think everyone who liked the EP is going to like it, but people will notice that we wrote a different record this time, than the EP. But you know, who wants to hear the same stuff over and over again?

**So has this EP 'How they light cigarettes in prison' been the big 'break-through' for you guys?**

It seems like it has. We're doing a lot of shows now, since it came out. But also, we hadn't put out a record in a year and a half before that, so it's hard to say. So, I hope that a lot of people like the EP, but I'm also hoping something else will be even more of a break-through than that. Hopefully more people will buy the LP...

**But you know, I already loved Drowningman from the first time I heard the record on Hydra Head, and I totally hear progress when listening to the new EP, but it's not shocking, or devastating or anything. But now, all**



of a sudden, all you can hear is: Drowningman, Drowningman, Drowningman...I guess you've always been considered as one of the little brothers of the other 'Hydra Head bands', so...

Right. It's actually funny that you put it that way, cause I'm glad that we're not... (and he abruptly cuts off his sentence here, so, fill it in for yourself: cool, heterosexual, ...-ed.) I think that, in a weird way, on Hydra Head we were kind of in the shadow of other bands, which I don't think is as much the case on Revelation. I've discussed it in a lot of interviews. Everyone always asks why we left Hydra Head for Revelation, but that ('the escape from being a shadow') is one of the things I've never really mentioned in the interviews, which I think is also good. On the one hand, when we started out, it was great for us to be on Hydra Head and people thought 'I bet this band sounds like this, like other Hydra Head bands'. And then they'd buy the record, and they'd like it, cause we indeed sounded like the other bands. But now, on the other hand, it's good not to have that expectation anymore, not having people expect that we sound like that... Wow, I don't know where I'm going with that one. That idea definitely died somewhere in there... (laughing, at himself of course-ed.)

**What are some of the consequences, or sacrifices you have to make when being in a successful band?**

That would probably be a good question to ask to someone who's actually in a successful band.

**OK, applied to you: for being in band with a fan-base of about 10 people.**

Right (chuckling). Well, here's the weird thing: we haven't actually seen any of it. I don't know what's going on. We went on tour with the Dillinger Escape Plan (please be ashamed if you don't know the DEP: First of all, you'd be a moron, secondly, that would imply that you haven't read any zines the last couple of years or gone to their killer tour with *Batch*, so wave your hopes goodbye at ever being cool. My condolences-ed), right when the EP came out, and it was selling pretty well. I mean, it was selling really well actually, while we were on tour. And then we got home, and as soon as we got home we stopped playing shows, in order to finish writing this

record. We had it half written already, so then we wrote the other half and recorded it. So, up until about a week ago, we didn't play any shows between the tour and... last week. So we were selling a lot of records, as far as I know, and there are the regular selling places, but I don't really know if we're more popular now, than we were before, because we haven't been outside of Vermont.

**Would that be a good thing if you'd be more popular now?**

Well, yeeeahh (in a sigh of anticipation of stardom-ed.). I'd be happy. It has nothing to do with-as I was saying before-wanting to sell more records or anything like that. It has more to do with the fact that this band has been around for almost 5 years, and it would be nice to get some recognition, to have other people like our music.

**Well, the one thing I always thought that would be cool, if I'd be in a cool band, is to see people go crazy and scream their lungs out to my lyrics. And there's definitely more sing-a-long potential in the EP.**

Yeah, it's funny. Our older stuff, didn't really have stuff on it, that people would want to sing along to or did sing along to. There were a couple of parts though. But, we just played the Hellfest last weekend and it was great, there were tons of kids singing along to us. And actually, like I was saying, we left

on that tour with the DEP (I hope you know 'em by now...-ed.). We played a couple of shows on the way to meet them, and one of them was in Buffalo, NY, which was like the first show on the tour for us.

Then we were out for a month, and when we got back, we played Rochester, NY, which is about an hour away of Buffalo. In the time that we'd been there, when we played the show and sold a bunch of EP's and got back a month later, all of a sudden everybody knows all the words.

While beforehand everyone was just standing there, looking at us playing these new songs. So, I don't really know what's going on. I'd be really happy to go on tour, which will be in September, and to have everybody knowing all the new

stuff. I'd be happy with that, but...

**So, touring the States again?**

We were supposed to tour Europe in the fall, but, euhm, we'd have to buy our own plane tickets, and we don't have any money to do that right now, so we pushed it back to the spring.

**I'll organize a benefit-concert for you guys or whatever...**

Yeah, that would be good. We haven't even looked into what the plane tickets would cost us, because we owe too much other money. People think that since we changed from Hydra Head to Revelation, that we would have more money now, which is not even a little bit true. We're as broke as we ever were.

**That's the punk way.**

Yep.

**So, what's the ultimate sound for you guys?**

I don't know really. See, for the EP we've been getting a lot of reviews and mostly all of them are really positive, which is really... good.

But of the reviews that we get that aren't so positive, people always have the same criticism of 'What the hell is this band try-

**i'm a pretty insulting and mean person, but that's just my sense of humor which isn't always well-received by people...**

ing to do? They're trying to do too many different things at once.

And sometimes I can even kind of see where they're coming from, sometimes I can even agree with people. But, I don't know, it's weird.

We don't really have a clear, thought-out plan of exactly what we're trying to do. I think every record that we write, after it's done, we listen to it and think 'Oh, we could do more of this next time.'

When we did the Hydra Head LP, we listened to it afterwards, and noticed that we really stopped doing melodic parts, and that's why the EP after it has a lot more of those melodic parts. And then from the EP to this new LP... there are a lot more melodic parts, but now they're a lot less emo, and a lot more rock.

**So, when you go on tour, do you actually pop in one of your own CD's now and then, and be like 'wow, this band sucks, who is that?'**

Lately, every time we get into the van, we listen to the new LP, the one that hasn't come out yet. I hardly ever listen to the EP, we recorded that over a year ago, and I haven't listened to it in months. Once we started playing those songs, every night, you get sick of 'em. They're still fun to play, but it's not the kind of thing that you'd want to sit down and listen to. I know the songs all too well, so I don't want to hear 'em again.

**When was the last time you made someone truly happy?**

Jeez... (and all I can hear at the other end of the line, is absolute silence-ed.). It was my mom's birthday the other day, and I sent her flowers, so I think she liked that. Other than that, I'm not...

**You don't make people happy?**

No. I do sometimes, I guess. But, I don't know, well (and more of that gibberish...-ed.). That's a good question.

**I'll give you time to think of it.**

I do make people happy. I mean, I'm generally a pretty bitter person most of the time, so making people isn't really my strong-point, but it does happen once in a while. I can be nice.

**So what, you're a big**

**misanthrope?**

No, no... I'm very sarcastic, also in the way I relate to a lot of my friends and people I like. I'm a pretty insulting and mean person, but that's just my sense of humor, which isn't always well-received by people. I think it's funny, so I do it. Some of my good friends can deal with it...

**So, do you call 'em assholes in their faces?**

Exactly.

**Well, I do that too, so that's cool...**

Yep, it's fun stuff. The thing is that I play it too rough though, I do it too much. That's one of the things I'm trying to deal

with, to work on right now, but it's not going to well.

**How do you plan on changing that then, because you've been doing it for almost 30 years?**

I know, that's the problem. My girlfriend was suggesting the other day that I should go to a doctor and see if I can be put on some kind of medication. So, I was like (hesitantly) 'yeah...uhuh'.

**Wow.**

Well, you see, I'm constantly stressed out. I never thought of it before, whether or not I would want to take any kind of medication. I'm too worried it would affect the band.

**So, why do you let stuff stress you out then?**

I don't know, I'm just not able to do anything else. I worry too much. But I guess there are good points to it. I'm definitely always thinking and worrying about stuff, and trying to figure stuff out.

**Well, I can imagine always being on top of everything then...**

Well, the problem is that I'm not always on top of it all. I've got a million things going on at once, but I... I do the best I can, and some weeks I'm on top of it, and I don't let it get to me, other weeks I'm just really stressed out. This week I'm definitely having a stressed out week.

**And then you have to do this interview on top of all that...**

Yeah, but that's the easy part actually. When you sent me the questions at first, and in general when I get email-interviews, and I see 'em and I have to type out lines and lines of stuff, I normally don't get really excited about it. But babbling is much easier for me.

**And you're better at it too.**

Yeah, very true.

**In how many different ways would you want to, or do you live your life?**

Well, probably a big source of my stress, is that a big part of my life is focussed on music, because I'm in this band and then I also run a club. It's an all-ages, city-funded club, for which I book bands.

If we play 2 nights per week, and then I have to work a couple of nights each week at the club... I think my life is taken up by music more than I would like it to be.







except for some oldschool bands, you've got Florida-Slayer metal, etc...And then you have Vermont, which no one has ever heard of.

Exactly. I think that is definitely true. We're pretty much left on our own, to do our own thing, to figure it out by ourselves. I think early on, we were definitely influenced by stuff that was going on in Boston, but that's been kind of less the case lately.

I think that with this new record, people will have a really hard time saying that we sound like other bands. At this point, we've done it enough times.

Which would be a great thing. Because every time when you used to read a review of Drowningman, all they could say is 'typical hydra head sound', and somehow try to link it to Botch or Cave In. So, I think it'd be great if you could leave all that behind.

Yeah, that's true, and I think it's starting to happen. I hope so.

Hey, what goes through your mind when you're playing a show?

If it's a good show, I'm not really thinking about anything. But if it's a bad show then I'm thinking about why the lights are so bright, why...

What's for dinner...

Right. If it's not a good show, I'm thinking of other things I shouldn't be thinking about. But if it's a good show, I'm fully concentrated on what I'm doing. But if I realize I've just been standing on the same spot for the past minutes, not doing anything, if it's the kind of thing where I have to concentrate to make the effort to put on a good show, then the show is probably not as good as the night where it's not even questioned, it just gets done.

So, when you're thinking 'this has to be a good show', it doesn't work...

No. But some nights it just is, and there's not even one thought about it, it just happens, but unfortunately that isn't every night. More often than not, it just happens, so it's fun and it's good. But with bad shows, you just stand on stage and think "when the fuck is this going to be over?"

So, you toured with the DEP, how were you able to 'blow people

away', when knowing that you're sharing the stage with them.

It just didn't happen. Our only point on that tour, was the fact that, well...I feel that we don't sound like them, except for some similarities. But it was a great tour, we went over really well. Somebody expects us to sound like the DEP, but there is just not one band in the world, that can make the DEP look bad, it's just impossible. But the fact that we're not completely full-on metal, that we have our own other thing going on, was also appreciated by people.

The last song on the EP, the 'Black-tie knife-fight' song, immediately had me thinking like 'wow, they just did a split with the DEP, and now they're doing something really similar'. It's hard-on, fast metal...

Yeah, I can hear that. Well, actually, you know what? I think that Dillinger, just like us -as you were asking about influences- is heavily influenced by Deadguy. When I hear that song, that's what I think of. But I think a lot of people think that the DEP sound like Deadguy, so...yeah...I think it's funny, because in a way we both started from the same point. They took what Deadguy was doing and kind of applied that to more technical, progressive metal. And we took what Deadguy was doing, and just added a whole other aspect with more emo and melody. If anybody liked that last song on the EP, then they will definitely like the new record, because of any song on the EP, that one definitely points the direction that we're going with this new one.

That's just like Metallica!

Exactly, that's how we do it.

One thing I never understood, was the first song on the 'Weighted and Weighed Down' 7", in which you suddenly say something about '5 hands being on fire'. How can you have 5 hands on fire?

I have no idea, it just sounded good.

And I thought this was some

heavy-duty philosophical allegory, which took you at least 5 hours to come up with, but no...

Nope. Back then, a lot of my lyrics didn't make sense.

If you would've emailed me about it, I would've probably made up some bullshit answer about what it meant, but basically it just sounded cool. That's it...

Dammit. Oh by the way, I hope you realize that on your website they named that 7" 'Weighted and Weighed Down'... just so you know.

Well, somebody else does our website.

Go kick him then!

Yeah, I know, I should. I'm not happy with that, well, actually, it's all right. It's all fine for us, but I didn't notice that the

have it be an immediate kind of thing that people understand right away, but that's not the kind of music that we write.

So, in the emails, I asked you what would be the perfect setting for your death, and you said you'd either want to die on stage, or on the toilet like the King. And I noticed from the pictures, that you also have the King-sideburns going on, so is he your big role model?

Not so much, but yeah, I like Elvis. But (hesitantly-ed.)...

I think I was joking on that one, I was trying to be funny. (well, me too, but I guess we both suck at that...ed.)

Being sarcastic again, huh?

Yep.

Maybe you were even making fun of Elvis...

Yep. Well, he overdosed on pills...That probably wouldn't be such a bad way to go. It just puts you to sleep.

Is that actually something you think about? Like, I could jump from a building, but then they'd have to scrape me from the floor, or I could drown, but purple just isn't my color, etc...

No, that's not anything I've given a lot of thought to.

Well, that's a healthy thing to hear.

Haha. Yeah, but now that you've mentioned it I'm starting to think about it.

Oh no!

If anything happens to me, it'll be all your fault.

Oh...OK. So, would you like the world to have a bunch of Simon Brody clones after your death? No. I don't think that would be good for anyone.

Will it all go downhill from there?

I think there would be a whole lot of trouble. I think one of us is enough, and I think that many people would agree on

that. That's my answer to that.

What's the worst thing that could happen to you right now?

Fwoo. The worst thing that could happen to us right now, would be our van breaking down, and we wouldn't be able to afford another van. That would be the worst thing, because I get really frustrated when we don't play for more than a couple of weeks in a row. And we're still trying to figure out what we're going to do tour-wise in the fall, and it's getting kind of close, and that's been a main source of my stress lately. If we don't get that worked out, then I'd be pretty unhappy.

So, all you've been talking about is your stress. Is that where all your anger comes from then, because by reading your lyrics, you can just feel that Mr. Brody can be mighty upset sometimes.

Well, it's mostly joking, but it's true that it's also a way for me to deal with my stress. I guess it's kind of an extension of my relationship with my friends, with me being pretty mean and nasty, but always done in a joking, good-nature kind of way, it that's possible. I don't know what the hell that means or why I do it, but that's how I deal with my stress.

Do you sometimes have to deal with jealous people or bands?

I don't think there are a whole lot of people out there that are jealous.

But, when things weren't going so good for us and we'd see these other bands, we'd think 'Why are they doing well and we aren't?' And I'm sure there are bands out there that feel that way about us, but I haven't heard anyone say anything negative to us yet, which is pretty good.

We generally try to be nice to all the bands we play with, and to people that book our shows, and the clubs we play at, so we generally don't get a lot of negativity.

You're the perfect band then...

Not really, but we try. We always try to make a good impression.

I came across the titles of the new songs a couple of days ago, and the one that really struck me was 'If god loves good winners, he's going to want to fuck me in a minute'. Where the hell did that come from?

Haha. I have no idea. I usually just try to think of something, and after a while it's just 'hey, this'll be a cool song-title!'

with every new record  
we're trying to do something  
a little bit different,  
trying to make it reciting...

other day though.

About the last LP on Hydra Head: it seemed to me to be much darker than this EP, not only layout wise, but the overall feeling...

Oh really? I think musically the EP might not be as dark, but lyrically it's just as dark - if not darker (yep, once again I was wrong...). And actually, the new LP is definitely the darkest stuff we've done, both musically and lyrically. But I can see we're you're coming from, because lyrically it's really dark, but musically it kind of gets a different impression, but like I said, none of that is planned. It just happened. I don't think we really do any of those things consciously.

Would you want your new record to have the impact of a nuclear weapon, or a bio-chemical weapon?

Haha...Euhm. Nuclear is probably better, because it works faster. I think bio-chemical takes too long. I think that anything that takes too long, makes kids have to think, that it didn't seem to go over that well. Unfortunately I think we're probably the bio-chemical bomb, but I'd rather



**So, it actually has nothing to do with the song?**

Nono, every title has to do with the song, and a lot of time I'll think of the songtitle before I'll write the song, and then I just go from there. So that song you asked about was one of those too.

**So, what is it about then?**

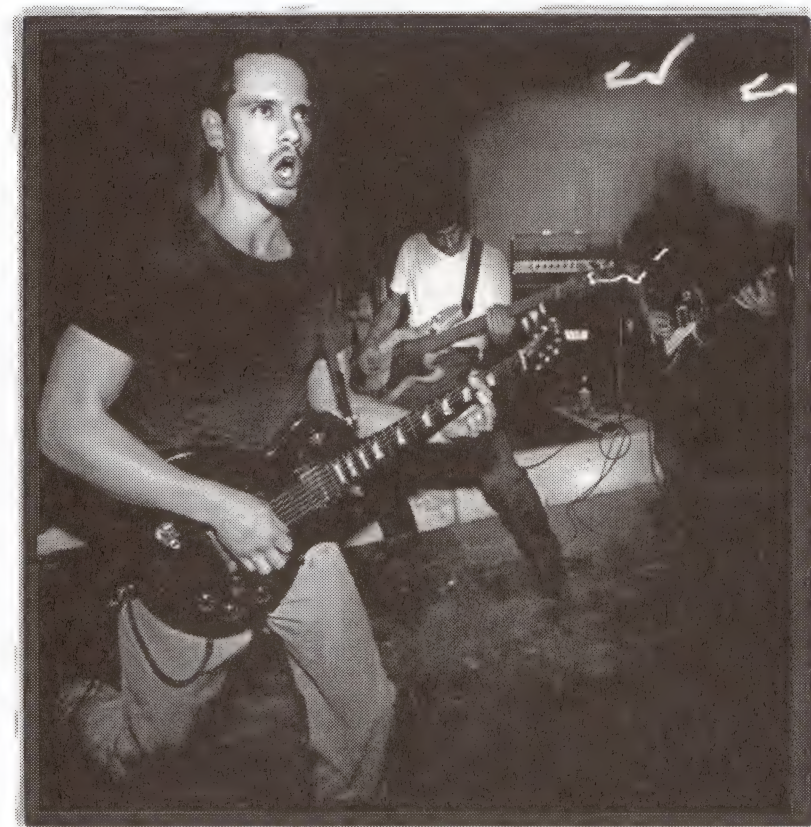
That song...oh god...I hate what-are-your-songs-about-questions.

**This is the only one.**

OK, good. That song is about. (and some more mumbling follows, which was basically Mr. Brody asking for some time to word it eloquently-ed.) Fuck, I'm no good at this...I may have to pass on this question...Shit...Well, there's a lot going on in that song, but basically it's about ... Fuck...

**You don't remember, do you?**

No, I do though, I'm just trying to think of a way to articulate it. It's basically with tongue in cheek (now, for those of you who aren't so articulate, that means sarcastic-ed.) about all the people who weren't good winners, the people who had a shitty time in high school, or people that always have bad luck and have bad shit happen to them. And that's basically me. This band always has bad luck, high school sucked for me and if I wanted to, I could think of a million different ways that my life sucks, and I can also think of a lot of different ways that my life is really good. And the song is more about the glorified 'we're not going to take it any-more' shit. It's as close as we come to



having a positive message.

**When I was kid, I could totally imagine myself being James Hetfield and singing all the Metallica-classics, just for one show...**

So, what band would that be for me?

**You got it.**

Jeez... Either the Misfits, or old U2 -U2 sucks now though. There are some pretty bad bands that I used to love growing up. Fuck it, I still love Duran Duran, and I will openly admit it. And oh yeah, I used to love Prince too, and all that shit, so...

**I even still wear my Michael Jackson T-shirt...**

Our drummer used to dress up like

Michael Jackson as a little kid.

**One last thing that struck me, is that you never put any pictures in your releases. Is that because you're too ugly, or?**

No, we all look good. Hehe. I don't know why that is actually.

Well, Hydra Head never really asked us to put pictures on it. Aaron (Turner, the Highest Hydra Head He-man-ed.) always does the layout. And we used to be a lot more disorganized.

A couple of times he asked us if we had pictures, but we were like 'No, don't worry about it.' The new LP will have pictures of us in it though.

**Whooh! Oh yeah, I'm excited...**

Haha, yeah, but they're all blurry so you

can't see what the fuck is going on. But we're probably going to do promo-pictures, and we're going to try to do something so you can see what everybody looks like, because even those are usually blurry.

**What's up with the picture of you hanging someone up?**

That was our promo picture. A friend of ours, who is a photographer, is a really really weird guy. We were taking pictures, and he was like 'You know what would be really cool? If you guys would hang somebody up, and everybody would be hitting with bats!' And well, we tried it, and we thought it wouldn't look very

good, but that one actually came out the best-looking of all of them. I'm not too incredibly psyched about it though. It looks really good, but it's kind of silly.

**Yeah, I wasn't expecting Morbid Angel situations from you guys, and it's good to hear there's no satanic message to it.**

Nope.

**Do you know Nietzsche?**

Yep.

**He once said 'Evaluation is creation'. What does Mr. Brody think of that?**

That's good, I like it. Do I agree with it? Yes. I don't have much more to contribute to that I'm afraid, I think he got it pretty right.

**How jealous are you of me?**

Of you? Why would I be jealous of you?

**I dunno...**

Not at all. I'm not a very jealous kind of person.

**Well, that's about it. I hope I didn't make your headache any worse.**

No, it's fine. I'm glad that we got it done and I didn't have to type all this out.

**Yep, and now I can do all the typing.**

Isn't that fun? I used to a zine, so I know what it's like, so have fun.

## The 20 emailed Q's and A's Drowningman The 20 emailed Q's and A's Drowningman

■ **1. Please tell me whatever you feel like sharing about yourself in 176 words in 176 words?** As our guitarist Matt Roy would say, "fuck that 1-2-3 counting bullshit". My name is Simon Brody I sing for the band Drowningman. We just got back from tour with the Dillinger Escape Plan which was the most awesome time ever. Aside from that I'm sick and I'm tired and I just flew to Kansas City to visit this awesome girl I met on tour. Except for feeling a little under the weather my life is good. ■ **2. What do your fingerprints tell you?** They don't tell me much but they've told the cops plenty. I was just borrowing that TV set. ■ **3. If I, being a complete stranger, would come up to you and caress your butt, what would you do?** It depends on how good you look. Sorry to be so shallow but that's how it works in my world, honey. ■ **4. What would be the ultimate coupon or gift-certificate?** Unlimited free plane tickets to Kansas City. ■ **5. How old do you feel you are?** 8 ■ **6. If Madonna would ask you to do backing-vocals, would you accept?** I wouldn't want to show her up but if the money was good... ■ **7. What color flatters you most?** I think I'm an autumn sweetheart. I prefer to rock the black with an occasional dark brown or blue sometimes a baby blue too if I'm feeling sassy. ■ **8. Does Burlington like you, and do you like Burlington?** We get along OK. I just hate being there when I get home from tour. But seriously, how could you not like me anyway? ■ **9. What was the biggest dilemma you faced when switching labels?** There were lots of pros and cons. Hydrahead has been great friends to us and done a lot for us- we're still going to do another record with them. Rev offered us tour support and distribution we didn't have already. Ultimately it was the free drugs, guns and prostitutes that convinced us. ■ **10. What's the biggest advantage of being in this band?** Meeting the most beautiful girl in the world when I was on tour. Other than that just playing is rewarding enough. I love the music we write and playing with these guys is a lot of fun. The deli platters are nice too. ■ **11. How hypocrite are you?** I suck pretty bad. But I'm not really a hypocrite. ■ **12. If the band breaks up, what would be the one word you'd hear about it when the band's mentioned again?** One word? I'm not sure I can think of just one. I hope that we'd end up being one of those bands like Quicksand or Deadguy that every reviewer compares other bands too. If not I'd hope the word 'suck' wasn't used too much. ■ **13. Do you have a huge thing for radios?** Both in 'supermarket riot' and 'radio tuned to the sounds of hearts breaking' you allude to that means of communication. I do like the radio as a literary device. It's true. The idea of transmitting and receiving thoughts and emotions is a recurring theme in a lot of our songs and... wait a minute what happened to all the funny questions. Don't make me get fancy on you, ■ **14. Who are you fighting in 'black-tie knife-fight'?** Who ever will fight me back. ■ **15. Is it the sequel to the fight that started in 'Clothesline'?** You're the first person to catch on to that. I was thinking that when I wrote Black Tie. It pretty much is the sequel. ■ **16. What would be the perfect setting for your death?** Either on stage or on the toilet like the king. ■ **17. Are you as sexy as you were say 3 years ago?** Always and forever, baby. ■ **18. Suppose you had the knowledge of Dr. Frankenstein. what kind of creature would you create?** An army of Matt Roys. ■ **19 What is constantly on your mind?** Eating, Sleeping, and Coleen. ■ **20. What movie would you have like to really been in, if it were real?** I like the concept of Ground Hog Day that would be cool to live the same day over and over but it would probably suck eventually. Otherwise it would probably be an old movie like Magic town or something. That's a good question though.



# DAG NASTY

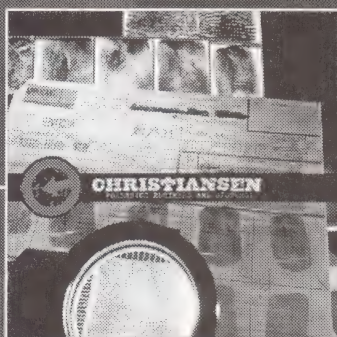
minority of one

REV111 ★ CD/LP OUT NOW



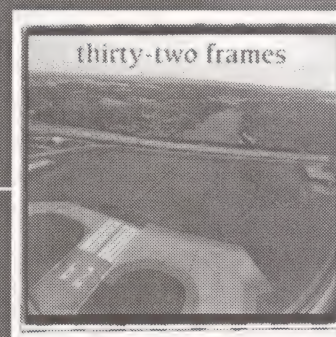
**PITCH BLACK**

S/T  
REV113 ★ CD/LP



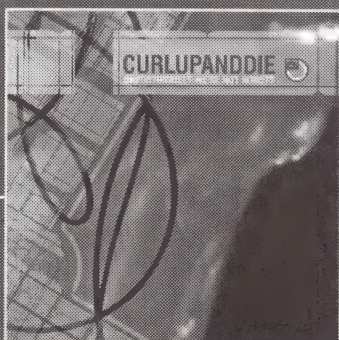
**CHRISTIENSEN**

*Forensics Brothers And Sisters!*  
REV114 ★ CDep



**THIRTY-TWO FRAMES**

S/T  
REV105 ★ CDep



**CURLUPANDDIE**

*Unfortunately We're Not Robots*  
REV107 ★ CD/LP



**FALL SILENT**

*Drunken Violence*  
REV109 ★ CD



**REVELATION 100**

*A Fifteen Year Retrospective...*  
REV100 ★ CD

**New Full-Lengths Coming Soon From: SHAI HULUD • ELLIOTT • SINCE BY MAN**

REVELATION RECORDS ★ P.O. Box 5232 Huntington Beach, CA 92615-5232 USA ★ [www.RevelationRecords.com](http://www.RevelationRecords.com) ★ RevHQ.com

[chronowax.com](http://chronowax.com)



# Circle



Their debut release 'Radiostation Infiltration' on Belgium based 'Funtime records' got me into this band. Circle made quite some impact on me with the dose of rock they added to their overall punk and hardcore sound. At the time when I started working on this interview with Dries (vocals), Circle switched from record labels and signed to Genet records who released 'The day Elvis shook his ass' MCD. Another ground breaking record that entered new ways for this band and got them on big festivals. In the meantime Circle keeps on rocking and another record is in the planning stages...

**First thing you've got to tell me, and what I always wanted to know, is about the guitar intro from the opening tunes on the 'Radiostation Infiltration' record, where is that taken from again?**

Wow? I honestly don't know! We knew the tune sounded kind of familiar but we didn't take it from anything on purpose. But I guess even if we knew it was a riff already used by someone else we would've taken it anyway. Just because it totally fits the song and the vibe we want to create with the song. It's a little bit tongue-in-cheek, it's an intro that sounds familiar and totally cliché but it fits the purpose. Yeah, just call it post-modern!

**Since Circle is probably a rather new band for the majority of people reading this, it will be best to give a short**

**introduction about who you are and what you do...**

OK, we're a Belgian band counting five members: Arne (29) plays drums, Dimi (23) and Kristof (21) rock on guitars, Danny (32) plays bass and I (Dries) do the singing and lyrics. I already did a band with Dimi, the others played in several other bands. I guess, for everyone, this is the first band we all feel good about. We have totally different backgrounds, f.e. Arne and Danny were never really involved in hardcore at least not in the way Dimi, Kristof and I were.

Also we all love different things in music. Still somehow all these influences just totally fit together, it's a crazy thing but I can speak for everyone when I say we absolutely love to play in this band! When we come together we just try to make kickass music: honest, emotional, passionate and rocking, so that's our common ground.

**How did you guys end up with each other since you all have different musical backgrounds, did you know each other f.e. from school?**

No, we all went to different schools. But we live in a small town and if people have the same interest, like f.e. in music or a progressive outlook on life, they are bound to meet. Especially since there was totally no scene for underground music where we live. Dimi, Danny and me hung out in the same places. Dimi met Kristof because they were both in the scouts-movement and Arne is Dimi's cousin. Dimi and I played in the same band before Circle and when that band called it quits we looked for new people to create something new and we automatically 'ended up' with Kristof and Arne.

Danny joined us after our former bassplayer had to quit the band because of his job.

**What music did you grow up on?**

I grew up in the '80s. So I hummed along on stuff like A-ha and Duran Duran... But I was really into the great guitar bands: Hüsker Dü, The Pixies... I also listened a lot to metal and the crossoverstuff at that time (Suicidal Tendencies/ Infectious Grooves, Prong) I never really listened to oldschool-bands at that time. It was all guitars and metal for me. The bands that got me hooked on hardcorepunk were Bad Religion, Descendents but definitely Fugazi and later on Snapcase. The first real hardcoreshows I saw were Bad Brains and Sick of it All. So here comes the cliché-story, I was blown away by the energy, intensity and positive vibe on those shows. The message and inspiration of Fugazi

and Snapcase combined with the raw energy and intensity of the liveshows I visited totally convinced me so I started going to shows more often and got interested in the Belgian scene.

**You've told me you're political active as a member from a left-winged Flemish party and since recently you're a chosen city councilor. Were you always interested in politics?**

I guess my political views and actions just are the result of a natural process. I kind of 'grew into it'. My education, my parents,



Photo credits and interview | Jean-Paul



my involvement in hardcore. A bunch of factors that were just pushing me in this direction. Both my mother and grandfather were active in a political party (Christian-democrats) and were city councilors and my father, who died last year, was one of the most idealistic, not in a naive kind of way, people I know. He had some great ideals and views on the world and he just passed them on me. So I already had this background and when I was growing older and went to university, got involved in hardcore, I just evolved towards a more active way of dealing with my ideals. I just came to a point where I felt I had to 'act' and not just 'preach', I know this maybe sounds silly but that's the way I feel about it, I really wanted to do 'something'. So I chose to join a political party. Even more, me and a few friends just started the local branch of the party in our city. I didn't choose for a more direct way of action because I still, maybe kind of naive, believe in democracy and I still believe it's the most effective and powerful way to change things. I know a lot of people beg to differ, it's not that I'm blind for all the corruption and powergames, but I trust the party I joined (The Green Party) and I already saw which impact a political movement can make on a local scale. We just started out and did some actions in our town and immediately the other parties kind of startled and started to react on what we were doing. We live in a town that had the same parties calling the shots for almost 40 years and it really was 'small-town Belgium'. But we just tried to kick some ass, just tried to give everybody a wake-up call. I know people say it doesn't matter which party you choose for but I have first hand experience that it really can make a difference...

I still have the same ideals I had before I joined the party, the only difference, now that I'm elected people have to listen to them, they really have to hear what I've got to say. So on a local scale it definitely is worth while supporting a political party. It can be such a powerful voice, I don't like large and structured organizations but when you succeed in convincing the others of your organization to speak up for certain goals it's not just you speaking but hundreds maybe thousands of voices so that's quiet a difference... And a last remark concerning people who totally dislike politics, it's not politics that are dirty it's SOME of the people acting it.

#### **Isn't it conflicting when you, as a convinced socialist, say you still believe in democracy?**

Mmm, I'm not sure you can just label me a 'socialist'. I don't believe in old ideologies, I don't believe in 'class-war'... I'm definitely not a leftwing-extremist. But I'm for equality and equal opportunities for everyone and I'm totally for a democratic way of changing

things even if that doesn't totally reflect my views. One of my closest friends is an active militant of the Belgian communist party and although I love him I'm also scared of some of the things he's saying. I admire him when he's going to work in a factory although he has a university-degree trying to convince people to speak up for their rights but he scares the shit out of me when he says stuff like Stalin never murdered millions of people and when he says those are all 'CIA-lies'.... Furthermore he's also totally for a dictatorship of the working-class, we all saw where that got the countries in Eastern Europe or China... He's a very intelligent and sweet guy but still he's so close-minded concerning his political views. I guess when you renounce democracy you're just forgetting you deal with people and people will *always* be corrupted by power and in a non-democratic system the power you got as a leader is just so much bigger and such are the consequences. All these theories like communism, anarchism, whatever, they offer great ideas and views but I'm afraid none of them is valuable enough to answer to our needs and expectations, none of them give an answer that we can use for all our problems and needs.

On the other hand there's a point that our democracy isn't that strong either and maybe that's right but the basic idea still is valid. There's no other instrument available to make the biggest amount of people happy. There's no other instrument that did produce so many good things (human rights, freedom of speech, social security, education for everyone, labor laws...). I know that even on those areas we still have a lot of ground to cover but the alternatives didn't measure up I think. I think it's such a great way of working because when opinions clash and people have to look for compromises, consensus they have to be creative, they have to look for new solutions and that's what progress is about. But I'm afraid about the way we are loosing our democracy, we're loosing our forum to discuss and to disagree. At this point we're handing it out to multi-nationals, pressure-groups, the media. I'm afraid of this process, the decision-making process no longer is a job carried out by the representatives of the people but by the management or board of shareholders from the big companies. Today we have a situation where people no longer form their own opinion, voice

that opinion and vote for people that will defend their opinion... Today some pressure-groups counts out their profits, put pressure on decision-makers and force their opinion onto the people via the media they control or at least influence. I know, this is very black and white but this is how the process works... And you know maybe we're all to blame for this evolution. Maybe we're just happy earning enough money, having a lots of spare time, buying great stuff for our "cocoon". We

## **in our western society the individual was placed in the center of every decision we made as a society**

don't want to be bothered by something as sleazy and boring as politics. We just cast our votes, or don't bother and we're satisfied, 'let them politicians do the trick, as long as they don't raise our taxes life is good'. So I just hope enough people are aware of the importance of politics, of the importance of being a part of a democratic decision-making process.

Maybe we should re-invent democracy, protect it better so it's not just the money-factor or the power-factor that's decisive and pulling strings, but at the end it's our responsibility to be involved, to take a stand and to participate.

#### **You were also talking about a personal revolution, name me a couple of things you would like to see in a different as they are at the moment...**

When I'm talking about personal revolution I mean that if you want change you have to start to change yourself, that's one. The other thing is, people never will follow an idea, a rule for that matter, if they don't believe it 'by heart'. So when you want change you have to convince people that it's the best thing for them otherwise they will not follow and even when there are penalties they will try to evade the law and eventually reject that rule. So the biggest task of a political party, an action group or even the government is to inform and educate people so they can find out for themselves that something is right. That doesn't mean you can use propaganda because that's not 'information' that's forcing an opinion upon somebody. Here in Belgium we've got some small (and still very few) examples of positive personal change, f.i. the majority of people is recycling their garbage, a lot of people stop smoking (although at this point more young people start smoking again...), people try to limit the use of their cars. Other examples of personal revolution: a kid that

stops eating animals, not because it's a 'cool' thing to do but because he understands the cruelty of killing a life for consumption, because he sees the effects on our environment or he understands the economical consequences of the meat-industry for the third world countries.

What I would like to see different now: I would like people in Belgium (or wherever) to be less judgmental and to be less intolerant or close-minded. It's incredible a rich and prosperous country as Belgium is so afraid and 'inhuman' when dealing with migration-problems or people with other cultures and languages, people with other ways of living, young people who choose not to participate in mainstream-culture... I'm really disappointed in the fact people here are so conservative in their ideas and ways of thinking. Even in our scene. Political parties who claim they defend the status-quo seem to be very popular.. It's like the majority of people isn't concerned about what happens to the rest of the world, what happens to our environment. The future no longer is our main concern... I guess that's the downside of our Western values... In our Western society the individual was placed in the center of every decision we made as a society. We all have our own space, materialistically, ideologically, ...and we want to protect this space at any cost. We just feel comfortable and like to preserve this space. That's a totally understandable reflex but we're not alone in this world,

The basic idea behind democracy is participation of the people so why shouldn't we?

**I agree with what you just said about theories like anarchism and communism. As years went by, which also is the living proof, it's easy to conclude it just doesn't work.**







we've got a responsibility as a group. I think this new individualism is also the reason why it's so difficult to get people involved in a political or any other movement...

**Imagine 10 years from now, a country like Belgium or Holland does no longer exist and is separated in 10 to 15 provinces, where each province has its own governing board. Which means you kind of get a small version of the government as we have it nowadays with a system concentrating just on one province. Do you think this will work better, offer better solutions or do you see it end up as, in the worst case, in a former country like Yugoslavia?**

Hey, we already have a kind of a situation like that in Belgium! In Belgium you've got people speaking Dutch (north of the country) and people speaking French (south of the country). It always caused a lot of problems and friction so we tried to find a peaceful and democratic way of solving this problem. So the national government gave a lot of power to this two parts of the country. So at this point we have a national government and two regional governments and one small government for our capital Brussels. A crazy situation if you look at it without knowing about the way it works but I can tell you, it seems to work. But it still is a delicate operation, you have to create a system with checks and balances and how far can you go in empowering the regions? It's a good thing to solve problems by giving people the power to do things themselves but I still believe some things are better taken care of on a larger scale. How can we ever solve environmental problems, poverty, the migration problem, criminality etc if it's not on a larger scale? This really is a difficult question, I think we have to find a balance between power on lower levels and power on higher levels. But just going back to the middle ages with small entities and splitting everyone based on 'cultural' differences or differences in language... I don't know, I know many people have 'nationalistic' feelings and they are very important for them but at the end even that is something we created to set us apart from others. Like I said, I'm not sure what to answer on this one. In my country I see how difficult it is to bring people together, and even I sometimes am feeling sensitive about my

'culture' and my language but when you think it through it's a bit silly to try to distinguish yourself from others based on a 'means of communication'...

**You said 'I still believe politics can really offer change and evolution that's if honest and critical people would just take their responsibility'. You've put this nice into words, since I think this is the main problem why governments all over the world end up in a fight or roll from one scandal into the other. Honest seems to be a non-existing word for a lot of politicians. If you know in advance that it's almost impossible to expect honest people, but instead people playing sort of a game, I'm wondering what's the motivating factor that wants you to play this game as well...**

Simple, because I know I'm honest. And because I feel the importance of participating in democracy. It's time we take it back and change the rules of the game. So it's that simple. People often say that I'm naïve believing I can change anything but I still want to try. I met some real assholes in politics but I also met some great and caring people even in other parties with very different views. I just don't want to find myself within 20 years looking back on my past and realizing I had all this great ideals and I had this really big mouth when I was young and I still didn't try to change anything. And as I said before I already felt I can really do stuff for people. A small and maybe silly example. When our party started out in my city we did several actions concerning a youth center and concerning cycling-tracks. Our city council never seemed to care about those things but since we did some actions and since we did very well in the last elections they already made work of those two points. As long as we make enough noise people have to hear us out and there will always be people picking up some of our ideas so I still believe in 'playing the game'.

**How did you get in touch with a**

**party carrying out a left winged program. Was there a specific reason for you to join a left-winged party, and what's exactly your job as a city councilor going to be?**

The party I joined is a so-called left wing party, stressing on ecological and environmental topics. I joined this particular party because the answers they offer to today's problems reflect my views on these topics. Of course I don't agree with everything they say but it's the 'general view' they got. I don't like a division made on right-left, I'd rather speak about conservative and progressive parties. They both got a different view on society, a different

**to me it feels like conservative parties want to maintain a status quo, they believe in a stratified society**

view on humanity.

To me it feels like conservative parties want to maintain a status quo, they believe in a stratified society, different classes if you like. That doesn't mean they're not social. They also want to help poor people, people that don't have all the opportunities to live a comfortable life, people that won't fit in our society. But it's more in a paternalistic way, it's not taking away the reasons why some people have problems, it's not even 'curing the disease' it's more a mentality of covering up the wound, labeling those people and just go on with our lives. A modified social Darwinism. They do create organizations for people (unions, social services, organizations to fill our free-time) but that's more a way of controlling people, of shaping them into something they feel comfortable about, something easy to manage. Because of the way they look upon society, because of the way they are structured (hierarchically), because of their goals they are not as flexible and open to change or open for new views on dealing with problems. A progressive party just is more about trying to change, trying to evolve, trying to look for new ways and trying to take away some problems instead of just covering them up. I think it's easier to be critical and

open-minded in such an atmosphere. To me progressive means looking forward, progression but not just in a materialistic way. Progressive parties just are more challenging, they should be open for radical change when needed, they should defy certain rules and common ways of thinking or dealing with problems.

That's why I chose a progressive party: I believe in evolution, revolution on a personal level, I believe in open-mindedness, I believe in changing my ways of thinking and still be able to offer a positive alternative. I know this maybe sounds pretty boring and highbrow but on a practical level it's not that 'heavy', my involvement in this party makes it possible to

really do things in my local community and to really make some, maybe small yet important, changes. And that's a pretty nice feeling. As a city councilor that's part of the opposition we don't have the power to make all the changes we want but

we do have an influence on the people who make the decisions and we really have an influence on the public opinion. If you're honest and really know what you talk about there will always be people listening.

**Why don't you carry out your political point of view in the song writing?**

The reason why I'm not carrying out my political points of view in my lyrics is just that I know not everyone in this band shares my views and opinions. We have some points we all agree on, we all are progressive people and we all believe in being tolerant, critical and open-minded but we have different views on certain topics so I will seldom be talking about my personal political beliefs in a song. Furthermore, I find it very difficult to write a good, inspirational and meaningful political song without using clichés or slogans. It's just not one of my talents as a writer. But still it's obvious that even a lyric written from a personal or emotional point of view can be as powerful and political as a more direct political song. It's all about communication, about touching people, to change someone's view on life that's really political! But maybe in our new songs I will be more open about my political

views... A lot has happened to me this year... I lost my father in an accident and I really have some different views on certain topics... It's strange, losing someone you love is a real personal thing, with a lot of hurt and pain on a personal level but it also changed my views on how I should take a stand in this world. I'm no longer afraid of stepping on any toes... Living your life the way you want, caring about this world, about other people.. it's too important to be wasting time..

**What are your talents as a writer and do you like most to write lyrics about? What influences you?**

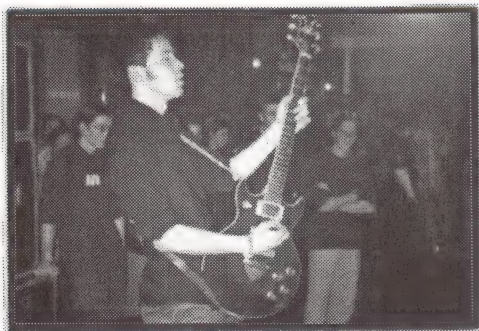
I think, I hope I can write honest and emotional lyrics that still are direct but not too shallow. I just get influenced by whatever I see, feel, hear... I try to write about things I can relate to, things I want to share with people. I often write down sentences I hear in movies, on television or on the radio but I often use them in a different meaning. I'm just trying to say something in a new way about things we all feel or care about and I hope other people can relate to it. Playing in a band, writing lyrics to me is reaching out to other people, trying to communicate. I hope when I read a lyric at least one sentence can touch my soul. It's so great when you read a lyric and the author says something you can totally relate to, only he says it in a way you never thought of and it gives a brand new view on that experience.

So I hope when people read the lyrics they can understand and feel what I'm, what we (circle) are about. I just love it when people come up to me or write me and say that they like what we're saying, that they like the things we're trying to express.

**What if you had to write a song right now. Where would it be about, what affected you most recently?**

Of course the unexpected death of my father affected my life, my personality in every way... Still, at this time I just can't find the words to express what I'm feeling and how I'm dealing with all these emotions, pain, fear... Maybe because I still haven't got a clue how I have to handle it... But one day I like to write a lyric about how much he meant to me, how much I loved him and still do, about how his life and how his death changed me and still changes me. You know, losing someone so suddenly and unexpected...





At first you just feel pain but after a while it changes your whole view on life... It's like all fundamentals you build your life on are blown away. It makes you think about what we are doing here, why we are living, it makes you wonder about the value of life.. And then you get scared and have to deal with that fear... For example, it's really hard for me to get excited about things I'd like to do in the future.. I'm always afraid something will happen and mess things up. But I try to get over it, try to stay positive... It's really confusing... I have these days I feel really good but not one day passes without a minute, a few seconds where I feel shitty as hell... If this wouldn't have happened I would answer the following: the thing affecting me the most is our narrow-mindedness, our small-town or suburban mentality. When I say 'our' I'm talking from a Western point of view and I do mean 'our' like in 'we're part of it'. My country is one of the richest in this world, the majority of our people get good education's, they've got health care, they don't have to worry about their financial future. And when you come to think of it, our greatest merit in all this is just that we had the good fortune to be born in this part of the world. Still we don't see all of this as a gift we just think it goes without saying, we deserve this! So people are just trying to conserve and to increase their wealth, act like brainless egocentric scaredy-cats fearing everything that's not up to our standards or that is strange to our 'ways'. We don't even enjoy having this much luck, we just try to destroy every alternative, fear what's strange and make illegal every expression of creativity. We're stuck, that's it. Don't care about the past, don't bother about the future, don't care about the rest just preserve our family-cocoon. So a

lot of the people in my country act like brainless xenophobic, homophobic bigots. I know most of them don't really feel that way but we just stopped thinking at one point. The same goes for me, the same goes for a lot of people in our scene. We're happy the way things are. Playing in bands that all sound the same, all look the same, we write zines in which we say the same boring things... I know there's always a part of egocentrism in all our lives but at this point in my life, in my little part of this world it's just like everyone is closing down, trying to get a grip on their small part of the world and just don't give a fuck about what's outside... It's like everybody has to be pissed or negative, or it's like everything has to be about making brainless fun. There are days I'm not that positive and happy about humanity, yeah you had to ask JP!

**I definitely consider communication as a powerful tool.**

**Especially in the punk/ hardcore community. But on the other hand, I also think it works conflicting since more and more bands nowadays focus their lyrics on personal issues and even love songs which are hard to distinguish from an average Top 40 bands. In my books hardcore/ punk rock still is about being progressive and fighting for morals and (political) ideals you believe in, what's happening?**

I agree, for me a hardcore-band has to be progressive and aware of what's going on

in their world. To me it also means trying to learn about what we're doing, why we are doing it and trying to evolve. To be aware, to think and to (re)act and create. I also believe it means trying to reach out to others, to be direct and honest and to try to do something different but not meaningless. Concerning your remark on the lyrics of certain bands, I guess that's just one way of looking at a band and their message. I wouldn't just focus on the lyrics. Being in a band offers you several opportunities to communicate: lyrics, music, attitude and 'vibe' on stage, the way you act 'off-stage', the things you say during a show or in interviews... And I guess sometimes it's kind off revolutionary to write love songs in a scene that's male-dominated with all the anger and aggression that comes along. So in one way this can be progressive, a breakthrough in stereotypes. Just think about it, for instance,

did you ever read a song that's about sexuality (without focusing on the dark aspects like rape)? Still sexuality is important to all of us. So writing songs about topics that aren't 'traditional' themes in hardcore songs can be revolutionary. But still when it's just a gimmick (which means it's not honest) there is no point...

When you read a lot of the lyrics political bands or bands fighting for ideals (the straight edge for instance) they are often so uninspired, just repeating the same thing over and over without trying to say something new or trying to reach new people. I'm afraid of slogans, when a band wants to be political I want them to challenge me, to offer me some new views on issues not just repeat







what's supposed to be political correct in this era in this scene. I know we need to emphasize some of the things we're fighting for but we still have to be aware of the meaning behind the words and not just saying things because we're supposed to be saying them. I hope we never become that stereotypical or just a parody of ourselves. But like I said, to me a band, just like a person, has different aspects. It's not just what they are saying literally but also about how they are saying it and about what they are meaning with all they're doing. And I do hope people in a hardcore-band are aware of what's going on in our world, in our culture, in our ways of thinking.

So I hope people in a hardcore band have more to say than just how terrible their love-life is or how hard it is to keep on living this shitty life day after day...

#### In what way does Circle differ from other bands?

That's a tough one! I hope I can give you an honest answer without sounding too pretentious or without looking down on other bands. First of all I think, I hope we're an honest band. I mean I hope people get the impression when they see us that 'what you see is what you get'. No attitude, no fake-ass image, just five normal kids trying to make good music without compromise, spreading a positive message and really enjoying what they're doing! I notice when we do shows people tend to come up to us and talk to us very easy. It's just, it's difficult to explain... it's just we're no 'scene stars' I guess (and hope!), I think, I hope we're no loud-mouths, we don't have any specific image, we don't look like gangsters or we don't follow dress-codes. Sometimes it's kind of embarrassing, we're just such ordinary kids, I think we are one of the most quiet, relaxed and low profile bands, as far as the members are concerned, at this moment. But maybe that's why, against all our expectations, so many kids say they like what we're doing and react on what we are doing. Maybe people sometimes just want to go out and see or go and listen to a band who's just loving music, loving this scene, loving the contact with people. We're not about being hard or negative and aggressive. We're about sticking together, being one in music, being emotional, direct and passionate. I think we're the silent kids at the back of the show who got together and formed a band and some way or another a bunch of people seemed to love it,

hahaha...

Musically I think we do stuff not that many other bands do (certainly in Belgium). It's more rock-oriented but we're extremely open and free in creating music, we just let any influence in our music if it fits the song. I guess today it's already somehow original when you don't mix a lot of metal in your music and not being an old school or an emo-band.

#### Name some good and bad experiences you had with Circle...

Begin with the bad. We often feel disrespected by some of the more euh, diehard hardcore-kids. It's strange because you would expect those kids to be more open-minded but they're not. They often don't like us because we do things that aren't labeled as being 'hot' or 'cool' at the moment, because we don't know all the 'scene stars', because we're on a certain label, because we don't have that much 'real hardcore influences' in our music... It's so contradictory, being hardcore and still judging bands on some stupid rules you made yourself... But I have to admit that for 99% we only got positive experiences. It's been an incredible time for us. We met so many great people, made a bunch of new friends, played tons of gigs... When we look back on this within 10 years it will only be with the biggest smile on our faces, that's for sure. Really great experiences, we did the Ypres-fest, our gigs in Holland, Spain and England but also the Groezrock-fest this year... It's a more 'mainstream' punk- and hardcore fest. This year bands like Bad Religion, Sick of it All, Down by Law and Rise Against played there... And so did we... It was really incredible for us to play in front of a huge crowd and we got the most amazing crowd-reaction.... Really incredible... But I have to say we already had so many good experiences, it's always an incredible feeling to see people love what you do, that they're really into it. When a crowd goes crazy on the music you made, unbelievable...

About this summer, we're really looking forward to do the Goodlife-fest, the Ypres-fest but also the Pukkelpop-festival which is the biggest festival for alternative music in Belgium (you can compare it to Red-

ding, Glastonbury, Lowlands...)... I think it's great we can play there as an underground-band...

#### Talking about the 'gangster-rap-wannabe-attitude, or dress codes in general. Don't you feel disappointed about how the hardcore and punk rock scene evolved over the years?

First of all I don't want to be judgmental or anything, I know a lot of great people playing in so-called 'tough guy-bands'. We shouldn't either be judging people on the music they like or play... I know a bunch of 'tough-guy' bands that are cool people just trying to have some fun. Dress-codes never tell the whole story. I know a lot of caring people who look like 'gangster-rap-wannabees' and I know a lot of assholes

## I hope people in a hardcore band are aware of what's going on in our world, in our culture, in our ways of thinking...

pretending to be political-correct or old-school whatever...

It's just, to me hardcore is more than just music. And I believe it can be a great thing to people. So I think it's incredible stupid to scare people away and to limit all communication to 'acting tough and looking dangerous'. Meeting people, reaching out and getting to know people is also an important thing in hardcore so why act in a way that makes it impossible for some people to get to know what hardcore is about. To me hardcore is not about being 'hard'. Fuck that. With the band we had criticism that we weren't hardcore because some of the music we play is too soft. What's up with that? If people just want to play 'hard' music they should call themselves metal or whatever. I would like to see people like the skinny and reserved guy next door get to know hardcore. Or the girl across the street and the homosexual guy living downtown. I'm just getting tired of these gender roles and macho-stereotypes we use. Sure hardcore is about anger, it's about discontent but I always hoped we could do something different with those sentiments, something constructive. Why should we exclude peo-

ple in this process? So am I disappointed in the hardcore-scene? Definitely in the attitude-thing sometimes but in general? I don't know. I met a lot of great, interesting and inspiring people in hardcore. And I still see a lot of people trying to make a difference and still fighting for something they believe in. Maybe we just expect too much out of hardcore. Just tell me, what did we accomplish in 20 years of hardcore? Did we change society or even ways of thinking about certain issues. Yes we did, but only for a very small amount of people. Maybe some of the things I said sounded kind of naïve but I'm no fool. I don't think we're preparing a mass-revolution and I don't believe we can accomplish one I'm afraid we can't even change some opinions. For example, the issue of animal rights is one we emphasized a lot during all those years and a lot

of people began to see the importance of it. But still I live in a country where a lot of people think you're some kind of hippie or member of a cult being vegetarian or vegan. I do believe in hardcore as an 'opportunity' to

change but I don't believe we will ever play an important role in changing society, society's rules, peer-pressure or mainstream-culture. But hardcore can be an opportunity to change the persons we are, I think hardcore can play a role as a space, maybe a sanctuary (can't find another word) for people who have different and alternative views on society, culture, people who try to progress and who try to make a difference. A space where we can evolve and create different views, a place to grow and to develop our ideas and ideals without being restricted and confined to rules we're supposed to obey in mainstream-culture or in our society. I think hardcore is more revolutionary on a personal and individual level. That doesn't mean being together as a group isn't important. It is! We should interact, we should get new ideas from others, we should disagree and try to argument about things, we should learn to communicate, we should reach out to others. But I also know for most people this is a phase, a place to spend their youth. But to those people who take the opportunity it can really mean a lot I think. I know hardcore gave me the change to learn to be

open-minded, to be creative and critical, to learn the importance of communicating... And those are things that I will always value, so hardcore had an important impact on life and maybe some day the things I do will make a difference for someone else and I do think that's a incredible thing. To me hardcore is the art of revolution but I know it's not going to be a mass-revolution, but it definitely changed who I am. Maybe in the long run we will really make a difference, but it will be a long and slow process of changing individuals not nations.

This is a tough but important question and I'm still trying to figure out where I'm standing on the issue, these are just a few of my thoughts.....

#### You once wrote to me 'Being revolutionary and at the same time confirm to certain rules and habits is contradictory', I can kind of see where you're coming from and what you're trying to say with this, but what is it you're exactly pointing at when I take hardcore in general as an example?

Of course this isn't a phrase just I invented. A lot of people see things that way. I just feel like, for example, in hardcore, a community that's supposed to be focused on freedom, respect and tolerance, a bunch of people seem to find comfort in proclaiming and following all these rules. You have to be DIY, you have to spread a message but you can't spread it through a channel that's labeled as 'not underground' or 'major', you have to make the same fucking type of music all the time, you have to be anti-God, you have to be metal or anti-metal whatever! So I guess we just are free to do what we want as long as it's inside a little clique called 'the scene' and as long as we stick to certain stereotypes? Being hardcore to me, always was about trying to evolve, trying to break down barriers in order to create something better. What's revolutionary about repeating the same message a hundred times before the same crowd, what's revolutionary about 'preaching' before your already converted church? I always felt that hardcore should be about being open-minded, trying to challenge yourself and others to defy everything you learned, everything you've been thought. We can only progress if we're ready to embrace new ideas and views. I know I'm certainly not an example of all these things, I'm far from a 'hardcore super-



hero', I definitely won't be the one criticizing others or pointing fingers because they do things in a way we're not used to. As long as people try to find new ways, new views, as long as people try to create new things and still respect all that is human or animal live, who cares about rules or habits or the label 'hardcore'?

I think we shouldn't be as so complacent to think the only truth there is, is truth as we know it.

**When I listen to your music I can only conclude that the music you guys make sounds very solid. Does it ever lead to conflicts in the band, or affect the song writing and music since there's a huge age difference between members in the band?**

I think we're a tight band. We didn't come together as friends but we ended up being friends, real friends. It's also a fact we all are aware of the fact we're not such incredible musicians. We know our limitations without feeling uncomfortable about that. So we have a certain talent and we just try to use it right and we try to improve step by step. It's not always that easy to be in a band with such different people and having to deal with so many backgrounds and views on music but we all know at the end that's our strength. It's the mix of personalities and influences that maybe makes us a little bit different from other bands. This might sound cliché but I really think that's what makes us strong. It's challenging and still we have the same goal and so we reach out for each other and at the end we try to make a song we all feel good about. About the age-difference. Most of the time we're not even aware there's this gap. Maybe the older guys have a better clue of what we have to do to make progression but that's just experience. The two younger guys are just as open-minded as we are, just like us they don't care for rules or limitations so, we're all in this together.

**How does it go when you start working on new songs? Do you write lyrics first that need to fit to a certain part in a certain song. Or do the other people write music first and do you fit lyrics in later?**

We don't have a real 'ritual'. We come together and work out ideas we have or just 'jam' and often that also offers new ideas. Everyone is involved in making a song, I can't remember we ever made a song one of us already had written out

before. It's always a group-thing. That isn't always that easy because you've got five possible opinions. But it's a way of working we like and we try to brainstorm as much as possible about our music. I think it's a good thing to have a clash of ideas, to have many influences, but I guess I already said this... Concerning the lyrics, I just write as

much as I can but I never have lyrics 'readymade'. I often just write down thoughts or sentences I like, sometimes parts of a lyric sometimes just some words. When I have to make a lyric I try to write something that fits the music because I think that's the most powerful thing to do. The music can intensify the emotion of the lyrics and visa versa. But there are no real rules just one, being honest and direct, being passionate and positive. A lyric can be a collage of several things I once wrote down but of course it always has to fit together, has to make sense.

I try to sing as melodic as possible, even in the more aggressive parts, so I sometimes have to work hard to find the right words to fit the groove and vibe of the music without writing silly or cliché-stuff.

**What made you decide to switch from Funtime records to Genet records?**

I guess it's just a logical step. As a band we always had the ambition to grow, to progress. Genet just has the advantage of a better organized and structured label. They make it easier for us as a band to make music, to be creative and to reach more people with our music. Funtime Records isn't just our 'old' label, it never was just a 'working-relation', it's our family, they are our friends. We were/are all involved in the Funtime-zine, in helping out on shows they do, it's where we come from... But at this particular moment in the bands' life we had to move. We're doing great as a band but now we have the possibility to reach more people with

our message and music, to do things we couldn't afford until now, to do more shows abroad and meet new people. It's moving forward without losing control. What's also important is that Bruno and Kathy from Genet really believe in us as a band, they really love what we're doing and they're very nice and cool people. It's kind off awkward to

talk about it... I always considered Johan from Funtime as a great friend and I know he's a bit disappointed in us leaving but this decision isn't about friendship, it's about exploring new opportuni-

ties for the band, about progress and new possibilities. We had to take this chance you know, three members of the band aren't that young anymore and I maybe age shouldn't matter but I know it does. Maybe this is our last chance to do the things we always worked for,

know yet when we will release it. I guess somewhere this winter.

The new songs are even more rock-influenced but also the most heavy songs we have ever written. Very danceable to, hahaha.. Of course we still have to wait how it all ends up after recording. But I think we really are capturing the vibe of the band and really are establishing our own style.

**One last question to end this interview. In the Netherlands there are jokes about people from Belgium which are kind of disparage about the average Belgian citizen.**

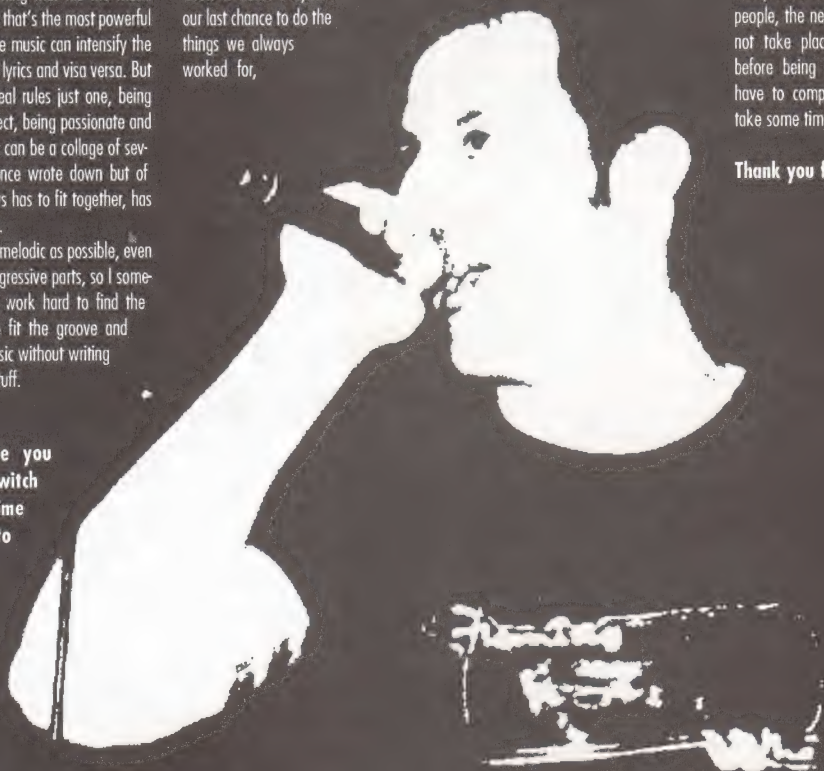
**Now, I'm wondering if this is also the other way round. If so, comment on this question with some examples...**

Oh for sure. You guys are just so arrogant and stuck up! Just kidding, but indeed we have the same kind of jokes.

It's crazy since we speak, at least for the Flemish people that is, the same language and we share a great deal of history and culture. But we also have so many jokes and when the Dutch soccer-team is playing the majority of Belgians hope they loose... So we were so proud we qualified for the last World Cup and you guys didn't... The jokes we make are all about the intelligence of the Dutch and their 'alleged' stinginess. But since you wanted an example of a joke, I'm not that good in memorizing jokes but I have a few, not that good but you asked for it!

'You know why Christ wasn't born in the Netherlands? Because they couldn't find three Wise men...'. Silly isn't it.. Another one: 'A German guy, a Belgian guy and a Dutch guy are discussing the use of clean underwear. Says the German: I have 7 pairs of clean boxers, one for every day in the week. Says the Belgian: Oh, I've got 8, one for every day and one in reserve. Says the Dutch guy: I've got 12 pairs of boxers, one for every month...'. Real funny, but don't worry about those jokes offending your people, the next Belgian-Dutch war will not take place the next fifty years, before being offended you guys will have to comprehend our jokes that'll take some time...

**Thank you for your time Dries!**



to tour, to make an album without having to wonder how on earth we're going to pay for the studio-bills... and all of those things without losing control of our music or our message.

**Can we expect a new record in the near future, and are you already working on new material?**

We will be recording a new full-length in September. We're really psyched about that... We're putting a lot of effort in this one since we feel this time we can really make a great record... We don't

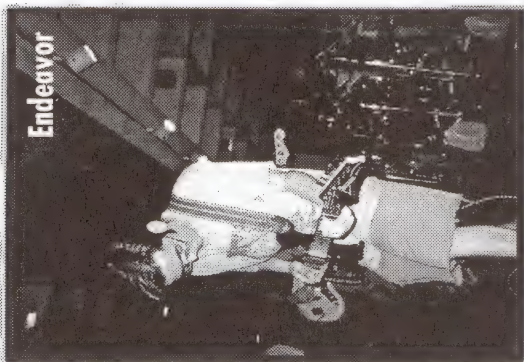
[www.cirderocks.com](http://www.cirderocks.com)



# Mean Season



Endavor



Bloodlet



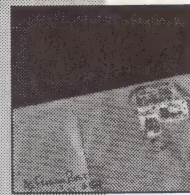
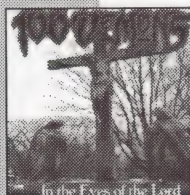




## Agrophobic Nosebleed/ Converge CD (Hydra Head/ Relapse)



Since the rules of reviewing dictate me to start this off with the first appearing band, I will. I don't have a clue about what qualifies as grind, but I've found myself comfortable by labeling Agrophobic Nosebleed as such. Evil, speedy metal with a constant mutilation of drums, frequent switching of tuned down guitars and distorted vocals, suddenly interrupted by high shrieking vocals. For only consisting of 3 musicians, this is an amazing effort. After dismissing grind as a style I would never be able to get into, I'd like to restate my opinion after hearing what AN has to offer. Being a huge mathwizz, I even took the time to calculate the average length of these 9 songs, which resulted into being exactly one minute and 39.666 seconds. Scary how even the number 666 finds its way into the length of songs, but prove me wrong nerds, that's the average I got. Judging by their lyrics, they don't really view the world as being a wonderful place filled with beautiful creatures, can't really put 'em down for that now can you? As I find it a brilliant idea to create an intermezzo between the reviews of these 2 bands, I'll hereby take the opportunity to comment the layout, which is done by none other than Derek Hess, who is a well-known artist. Don't ask my why though, cause I find his paintings to be pretty darn repulsing. If I'm correct, he also contributed artwork for the Motorhead-tribute compilation on Victory, and I remember finding myself totally unimpressed, and I still haven't changed my opinion. I'll once again use a brilliant technique of linking this to the next band, by saying that I think it's a shame that Mr. Jacob Bannon didn't get the monopoly on designing this record. Although it would've probably been stacked with body parts and circles, it would have at least looked attractive and artsy. To get back to the review, here comes the connection I already introduced for all you ignorant fools: J. Bannon is Converge's vocalist, which just happens to be the second band on this CD. Yes, I know, brilliant. Just for the sake of giving this review even more structure, I'll once again inform you on the average length of these 6 songs (and also immediately telling how many Converge songs there are) which is 3 minutes and 40.5 seconds, so they're safe to listen to. The first 2 songs seem to be a continuation of the lesser songs on the "When Forever Comes Crashing" album and the Y2K 7", meaning fast bashing of all instruments around, occasionally creating a singalong. I also caught myself having the tendency to dislike a song when it immediately starts with screaming, which is exactly what happens when Converge's part of this CD kicks off. Now, you can blame Earth Crisis for this with their "Gomorrah" album, so it's nothing personal against Converge. The only band that has actually proven me wrong is Botch with "To



## REVIEWERS

Erik Jacobs :: (EJ)  
Ernesto Beckeringh :: (EB)  
Jan Vanden Boer :: (JV)  
John Jansen :: (JJ)  
Jean-Paul Frijns :: (JP)

**NOTE:** All reviews written in this publication are personal opinions. If you don't agree. If you have comments about reviews, or if you just want to give your opinion, you got to make sure to check out the review policy and email addresses at the intro of this zine from people who write reviews and in particular the person you want to write to...

### 4 In The Chamber- Existence... CD (Kingfisher)

Most of the time I'm not really fond of hip-hop bands with guitars, if you know what I mean. I'm just not that thug dood and if I want to listen to hip-hop I prefer listening to real hip-hop and not to hip-hoppers lost in the hardcore scene. But people who just label this band as another tough guy band with non-realistic lyrics are wrong. This is definitely not a tough guy band, but a band which sings about everyday life and are still trying to have a positive view on the future. From the intro to the first song in which they declare war to drug dealers I was already sold and this record kept on amusing and fascinating me for the full 47 minutes it lasts. 4 In The Chamber create a great sound by mixing up the best elements of metallic hardcore, old school hardcore and hip-hop. The furious vocals (excellent sing along parts included!) most of the time are totally rap, but together with the machine gun guitar parts they often create something which you have to imagine as the very best of bands like All Out War (musically) and Biohazard (till their "State of the world..." album, which was their last record that had some great tracks). There's just this very catchy flow during these songs which makes you wanna move (especially your arms and hands, cause this is highly hip-hop influenced, remember?), but again, there are definitely also messages behind the songs of 4 In The Chamber. Good record! (EJ)

### 5 Day Get Away-St CD (Toystore)

I'm going to leave the past of the kids playing in this band for what it is. Who wants to know anyway that 3/4 of 5 Day Get Away arose out of the ashes of Blindfold? 5 Day Get Away... what can be said? Weird record, that's the first thing I want to get off my chest! When I heard the opening tunes I couldn't tell if I was dealing with an intro or the actual song. This record starts off really weird. Then, I think a second guitarist would do no harm to this band since they definitely do not lack on creativity and originality. The song structures are built on several tempo changings, which is good, but I miss a second guitar to add more power to the overall sound. On these recording the sound quality is too poor. It's just too clean, sounds too easy & sounds like simple three chord punkrock. While on the other hand I can totally picture this band as something much more powerful by just adding a second guitar player, just take my words for granted... Since these are just the first recordings, I'll definitely give this band another try if they're going to release another record because what they do is refreshing, it's melodic and energetic but I'm missing something.... (JP)

### Sive-Sive CD (Tortuga)

This CD sounds so thick and heavy,

almost sultry, like an hot and humid night. I thought Sive was a cute boy-band. Maybe they just changed their sound as they found out that Stoner-rock would be the next big thing. Sive is heavy, dragging, lyricless, Stoner-rock. They sound like Kyuss on downers. Believe me, this is really, really good! It has a monumental or epical feel to it, like Neurosis has, although they sound nothing like Neurosis. Maybe they sound like Kyuss on LSD. The layout is beautiful. 'Sive' embroiled on the 'lyric-sheaf' (although there are no lyrics) and beautiful shiny handwriting. Although the handwriting isn't that readable, I'm still not sure about the label that put this out. (EB)

### Sive-Sive CD (Tortuga)

No, this is not the boy band Five we're dealing with right here. Although the identity of this band remains also very vague and mysterious to me, since there is no band info, lyric sheet or whatever in the CD booklet. This booklet looks really beautiful and original by the way: a cardboard (on which the band logo is printed in relief) which can be unfold at the back, forms the booklet and after unfolding this, you'll find another cardboard, this time with luminous writings (which are very hard to read by the way), so all in all awesome artwork! Sive play very heavy, often slow, dragging along noise which may appeal to you if you are into bands like ISIS and Neurosis. I think their vocalist took a day off when this album was recorded because this record only features very long (6 songs in 47 minutes) instrumental songs. Now I am not too fond of long instrumental parts in the first place (because they are often redundant in my opinion and don't add anything extra to a record), but if you fill one record with instrumental parts then I at least expect some variation. But no, these 47 minutes are so monotonous and it's like I hear the same part over and over again. I simply can't listen to this because it's going on my nerves. (EJ)

### 7 Seconds-The Better Youth Years CD (Kingfisher)

All their releases on Better Youth Organisation brought together on one CD. If you know who they are, I needn't explain any further. These guys defined old-school hardcore music. If you haven't got a clue... shame on you! (EB)

### 100 Demons-In the eyes of the lord CD (Goodlife)

The new hatebreed is how their labels ads them and that's actually what you get. 10 Fucking hard songs to fuck shit up. If you're looking for some originality in HC then look further cause everything they do is done before. But these boys from CT do it so convincing that you forgive them, the sound; the songs and layout, everything is top quality. Besides Hatebreed also Mardor comes to mind when I listen to

this. I think that's reason enough for alot of people to go crazy for them. Especially when you know how long it takes the 2 above mentioned bands to come up with some new music. On one of the songs Aaron from Death Threat sings along and gives an extra dimension to their sound. If you're just lookin' for some great music and don't look in every release for some originality than you can't go wrong with 100 Demons. (guestreview MS)

### Abandoned Hearts Club-The official confessions of MCD (self released, 148 Barton Ave, Toronto Ontario, M6G-1R2, Canada)

Canada strikes again, and how! This 7-piece has former members of Spread the Disease and New Day Rising in their ranks, referring to themselves as Frankie Fuckface, Terry Tiftuck, Kenny Kutthroat and Shitty Pete to just name a few. Fuck yeah! The Club bring your devastating technical metal craziness bound to devastate the feeble minded! They still sound somewhat in the tradition of their old bands but pushing it much further and thereby easily competing with the most extreme shit on the Hydrahead roster. Crushing riffs, some stop and go parts, mind-blowing use of electronics and samples, a vocalist who has swallowed one nail too many, fucked up lyrics and utter chaos are just some of the elements used by these gents, and it works! It's been ages since I heard such an overwhelming debut, which they frickin recorded in their rehearsal room. Can't wait to hear these songs with a good production! Go home and rethink your life if you believe it's a coincidence that they'll appear on the next Hydrahead sampler! (JV)

### Above This World-End of days CD (Thorp)

The booklet of this CD features such impressive and beautiful paintings, amazing! But knowing that the artwork and graphic design was done by Converge vocalist Jacob Bannon (also designer for Converge, Cave In, Poison The Well), you know that you can only expect a piece of art like this. The great artwork is also the best thing I can mention about this album. The first song, metallic hardcore with some good breakdown parts, Above This World, consisting of members of Hoods (Mike Hood on vocals), Sworn Vengeance and Powerhouse can convince me, but then up till track number 7 the largest part of the songs just consists of average not shocking fast forward NY style influenced hardcore. From track 8 "caught" on, however, this album is getting more interesting and better again in my opinion because of the more mid tempo hardcore with lots of grooves and some nice flows in it and also more variation. So all in all, there's one part of the album I can certainly appreciate, and another part I like less. (EJ)



# Absence-I'll cast the first stone CD (Catalyst)

Straight in your face vegan metal from Italy. The first thing I noticed is that the sound of these recordings is very good. There could be some more variation during and between the songs; some more chugga-chugga parts and breakdowns between the fast, highly trash metal influenced parts would be welcome. For the style of music these Italians play, this is not bad though. Lyrics all have a very strong animal and earth liberation background, like you may expect from a band on this label. (E)

# Adamantium -When It Rains, It Pours CD (Indecision)

After their successful album "From The Depths Of Depression", Adamantium is back with this release. It's a great following up compared to their first release, only the sound is different, the singer sings more like Kevin from Morning Again and the music is more "metal" also reminding me of Morning Again. Former members of Adamantium are in bands like: Death By Stereo and Throwdown. Have fun while listening! (JJ)

# Adjudgement-Information fallen to rock bottom CD (Vacation House)

The second full length of Adjudgement from Northern Germany features no less than 19 songs. Being around since 1993, these guys have developed quite a style of their own. The band itself file their music under bands like Snapcase, Strife, Boy Sets Fire and Turmoil. I'd say take something from each band and what you get might come close to what Adjudgement are playing. I just think that no one who is into honest, pure and slightly 95 style influenced hardcore played from within the heart and with lots of energy and passion will be disappointed by this record. (E)

# Affront-People who live in glass houses CD (Phyte)

These guys from Washington, DC, play an excellent mix of old school hardcore, raw punk and some classic rock elements and the outcome are ten fast tracks with enough melodic and catchy parts to hold your attention during the full record. Sometimes their sound reminds me a bit of Over My Dead Body. They also made something very special of their cover of Depeche Mode's "enjoy the silence". I'm sure that this is one of those records I still will be listening to in a couple of years. (E)

# Age Of Ruin-Autumn lanterns CD (Tribunal)

Pure metal without any hardcore influences, that is what this is all about. Age Of Ruin is a very well-oiled machine that combines (Swedish) death metal with some more melodic metal parts. Lots of tempo and riff changes backed up by a tighter than tight drummer with a massive sound make sure that there is plenty of variation during these five songs. All instruments are played very professionally. Metalheads can't live without this release, not in the last place because the dark lyrics of Age Of Ruin are very well thought-out. Although this is too metal for me, I can surely

appreciate this band, simply because it's good! (E)

# Ambrose-The grace of breaking moments CD (Defiance)

First of all, their artwork made me curious already. It gave me a feeling that this band is going to play good and nice emo/pop. So after listening the first tones it all came true. Ambrose plays up-tempo emo/pop like Gameface and Inside does; clean and professional. Ambrose is formed in august '99. I am surprised that I never heard of them because they are from a neighbour-country: Germany. At the moment there are a lot of professional bands coming from Germany which are playing the same style of music, for example January star. (JJ)

# Ambrose-Transatlantic Blues (Defiance)

Another great release on Defiance Rec. Of course the layout of the total CD is great. After reviewing their first release: The Grace Of Breaking Moments I kept an eye on them, and yes another great professional and mature release. Reminding me of bands like Pop Unknown, Get Up Kids and Brandtson. There are also some great acoustic songs on this release. Go on like that Ambrose! (JJ)

# American Nightmare-Background Music CD (Equal Vision)

Before I got this CD for reviewing I heard a lot of people talking about this band. And of course together with this the thousands of t-shirts showed by all the scenesters. Looking at those scenesters I could figure out it had something to do with "old school". So it were two reasons not to listen to this band (narrowminded, yes I am). But only looking at their CD layout made me interested in this band. I mean CD layout done by J. Bannan can never be that bad. Reading their booklet, made me more interested. The lyrics are poetic and pretty dark. I am curious what the writer of these lyrics was thinking about while he was writing. The layout is so cool, very good work. Musicwise I think this bands doesn't need a review, for sure not from a emo-loving, oldschool hating person like me. Ok I give it a try. When I friseed this CD in my player, the first tones reminded me on one of my favorite bands: Strongarm. The singer really sounds like Chris Carbonell. So this is a very positive first impression. After listening to this band I could understand why this band is so hyped. I think that everybody who likes hardcore could love this band. Great up-tempo raw, angry hardcore. This is what hardcore was meant to be. Looking forward to hear their upcoming album. (JJ)

# American Nightmare-Year One CD (Reflections)

So this is what all the fuzz was about? I'd like to give a shout-out to the guy that went on tour with American Nightmare and publicly announced that he was so fucking hardcore he was going to give up his job to do it. That inspired me to quit my non-existent job and do the Jean Dubuffet Euro-trash tour. Jean Dubuffet tour-videos are still available through me, just send me some money and I'll send you the video

within, oh let's say...10 years! Ok, I'll stop with the in-crowd jokes. Honestly, after witnessing the hype I believed that this just had to be the worst I'd ever heard, but this is pretty fucking tight! Passed off old-school. All the clichés we learned to love about oldschool are featured here, plus the voice sounds so intense. The songs on this CD are the songs from the first two 7". ("American Nightmare" and "The Sun Isn't Getting Any Brighter"). Oh I should probably mention that some of these guys used to play in Ten Yard Fight. (EB)

# Ananda-Profane CD (Overcome)

This CD gave me another reason to brush up on my French again. Remembering how to say: "Deux baguettes et quatre croissants, s'il vous plait.", from your childhood camping experiences in France won't be enough to really grasp these lyrics. Although even those skilled in reading French will have problems deciphering the lyrics as they barely stand out from the background. Musically this band belongs to the ever-growing pack of crazy, chaotic noise-core, which are so popular these days.

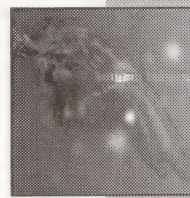
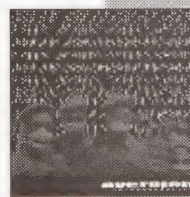
I'm not quite sure how to value this CD, while at times I found myself ferociously banging my head, other times I found myself skipping parts on the CD because it got so damn boring. The weakest part of the band is their singer, when at first his monotones screaming might remotely excite you; it becomes stale very quickly. Seeing them live (with Botch and Dillenger Escape Plan) might have clouded my judgement, as they were excruciatingly boring. Sorry guys. This one gets a 6 out of 10. Fair enough? (EB)

# Anasarca-Discography 1994-1997 CD (Second Nature)

This is a CD that features songs that are recorded in the time between 1994 and 1997. I never heard of this band before. Second Nature decided to release the discography of this short existing band from DC. It took a while to recover the Digital Audio Tapes and to design an artwork for this CD. Looking at the artwork of this CD, the pictures that are used are very beautiful! While reading their CD booklet, I read that Ken Olden has produced their songs. Long time ago that I saw his name for the last time. Their music does remind me of a mix between Starkweather (voice) and Swiz. (JJ)

# Anniversary The-Designing a nervous breakdown CD (Heroes & Villains)

I first got in touch with The Anniversary as they were on tour through Europe with The Get Up Kids earlier this year. Because I was really into their pop/indie-rock back then, I was really curious how they would sound like on CD. And let me tell you that these 10 songs are just as catchy as this band is live. What makes The Anniversary different from other bands are the sometimes harmonized, but also alternating male- and female vocals, the infectious (and sometimes even brilliant) keyboard tunes and the diversity between the more heavy rockin' parts and the excellent, sometimes rather unexpected, clean tone breaks. Nice music! (E)



Our Friends in the Great White North" and "John Woo". Anyhoo, it's safe to skip those 2 first songs, and then Converge finally hits it off with "They Stretch For Miles", which is in the same vein as "In Harm's Way" on the aforementioned CD (yes, retrospective is a common used technique in reviews). An eerie feeling, a slow pace, half-whispered vocals flowing over into actual singing (don't worry, not that annoying Guns 'N Roses yelling as in "Farewell Note to This City"...I still have nightmares after hearing that sucker live on the Our-selves compilation), and a great fastening structure coalescing (yes, puns and namedropping about related bands always give the impression you know what you're talking about) into enchanting passionate screams, suddenly interrupted by a short sample, and coming right back at ya. In "My Great Devastator" they seem to have found the perfect combination between slower, bass-oriented parts and the furious fast stuff. "The Human Shield" isn't really worth highlighting, although I'd like to say that also Botch used the image of a human shield in "Thank God for Worker Bees" (some more namedropping, and once again my obsession with Botch surfaces). I couldn't have thought of a better way of finishing this CD, than with "Minnesota", which is one of their best songs ever, keeping up a slow pace with long stretched out vocals, some shrieks on the background and still maintaining their crazy screamomental masters-allure. It only seems something went wrong with the mastering, cause you'll find yourself having to twist the volume-knob a bit to the right, or up or whatever, since the AN-tracks seem to be louder, which is indeed a flaw (yes, being picky is cool too, and don't worry about sounding like an asshole). Oh yes, always give a conclusion, mine is that this one is a must for anyone who likes metal and isn't afraid of experimenting. Thanx Relapse (yes, I did it, I even mentioned the label!). (JV)



# Anthem Boy-Demonstration CD Demo (P.O. Box 1911, Noblesville, IN 46061-1911, USA)

Hell yeah, this is what I like to see with demos: a nice little cardboard with the lyrics and contact information, plus a little paper with some information about what the band stands for. Everything very professional and clear, awesome!!! Anthem

Boy is a group of individuals from Indiana with an agenda, artistic and social. They oppose the social hierarchies that raise men over women, Caucasians over people of color, humans over animals and ecology, and profit over life. You want more messages? Okay, here you go: free yourself from the trivial, and enjoy the beauty of being alive and question everything, fear nothing!!! I can keep on talking and talking about this band for pages, because it's always such a great feeling when there's a new band that cares about stuff and that has really something good to say. Even better is it when





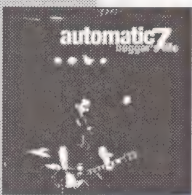
# reviews

you read what they have to say and you immediately agree with and can relate to almost everything they question and explain. The music Anthem Boy play is very metallic mid tempo hardcore with lots of attacking palm muting guitar parts that will want you to go nuts, along with the great tempo accelerations. Vocals are pissed off and brutal, late nineties US style. All of this comes out of your speakers like an explosion because of the massive sound and thick production. And this 3 song CDemo is only the beginning. Indiana Straight Edge is on the map baby, and how! (EJ)



## Bane-Give Blood CD (Equal Vision)

What started out as a side-project of Aaron Dalbec and Damon Bellorardo, both now retired Converge members, turned into one of the most acclaimed old-school-influenced bands around, which kids all over the world seem to love. And why the hell not? Contrary to their peers and fellow townies Ten Yard Fight and In My Eyes, Bane succeeded in creating a nice newschool modification to the oldschool sound, keeping it together and becoming better with every record. Their live performances are amazing, their line-up is pretty darn impressive (so far) and they haven't disappointed yet. Enter Give Blood, the first record in years that actually deserves being referred to with the lame expression 'this is what it's all about'. With this new baby, Bane proves that writing 'Can we start again', the catchiest song on their previous full-length, which in no time grew out to be one of the most popular anthems around, was no once-in-a-lifetime stroke of luck. No mam, Give Blood turned out to be a passionate, powerful, and intense album that can make me shake my booty any time of the day! Only rarely does a record that makes people go crazy after the first listen succeed in withstanding the overkill-effect after a couple of weeks. This is one of those precious few though that doesn't seem to lose it's strength at all. In retrospect: 'It all comes down to this' was an excellent record, it still somewhat lacked a great production. Recruiting Brian McTernan always seems to be a good idea when looking for an outstanding producer, and that's exactly what Bane must have thought too. Mr. McTernan succeeded in blending the vocals and guitars perfectly together, thereby partially helping this album as tight, intense and overwhelming as it deserves to be. Dalbec seems to have forgotten his Converge-background, allowing Bane to create a fresh sound. And would you be heartbroken when parting with one Superband can mean finally focussing on your other Superband? Ah, the humanity! Last man in the spotlight: Aaron Bedard. Singing not only in a higher pitch but also with an incredible display of passion, illustrated perfectly already in the opening track 'Speechless' by his typical changes in rhythm and intonation. Aaron



## Anodyne-The Quiet Wars CD (Escape Artist)

Gustavo Dore seems to be a particularly popular engraver amongst the hardcore audience. Being a elitist, boring, arrogant, little fucker, I sometimes wonder if anyone in these bands ever really set down and read Dante's Inferno. They made something nice out of the lay-out though. Anyway, named after a pain-relieving medical drug, Anodyne plays a striking blend of chaotic, pounding metal we know from bands such as Converge and the narrative noise-core, based on tempo changes and endless repetition, made famous by bands like Neurosis. At times Anodyne certainly reminds me of noise bands and experimental soundscaping. But do not worry, although they've obviously been influenced by above mentioned bands and styles, Anodyne certainly sounds original and innovative without making music for an elite group of people. Unfortunately there were no lyrics included with the CD, so there's little to say about that. The vocals tend to be swallowed up by the noise, drowning in seas of cymbals and distorted guitars, but that seems to be typical for bands like this (see the Keelhaul review). This is definitely worth 21 minutes of your time. (EB)

## Another One Dead-s/i CD (Full House)

When I take a look at the pictures and lyrics in this CD booklet, I can do nothing but having a good laugh. What on earth makes kids from a country like Finland decide to act like complete tough guys and call their local scene Knock Out Crew? You already guessed it: this is music made to dance hard to and with lyrics that don't reach any further than "let us fight", "face my fist" and "drag you down". A redundant band I simply cannot take seriously. (EJ)

## Anthem Of The Century-The enduring vision CD (Join The Team Player)

This is so good. Bands like this remind you why you got into hardcore back then. Anthem of The Century from the UK combine late eighties hardcore with the new school of hardcore. Therefore all kinds of hardcore kids, whether you are into bands like Battery or the modern Boston sound will love this band. These six songs are packed with energy, played full speed ahead, provide some sing alongs as well as some mosh parts. This record is bubbling over with enthusiasm and positivity. I can't wait to see this band live on stage. (EJ)

## Apathemy-Encased in black this is forever CD (Tribunal)

Ow my god... I hate this. Think of clean-cut frat-boys trying to sound evil, doing the European metal thing, multiply it with a thousand and my nightmare has come true. The music never even sounds mildly intimidating. Isn't this the same label that released SenaCherib? They should be shot at sight! (EB)

## As Friends Rust-An anthology of short fiction and non-fiction CD (Doghouse)

Of course I could start off on what a pity it is how Culture is no more, or

about everybody's favorite straight-edge sell-out, but this is just too damn good to waste anymore words on shit like that. Most of the stuff on this CD has already been released on Goodlife recordings, but for some reason they decided Doghouse would be their new home. But shit, let's talk music! This is so fucking intense.

When I play this disc, I'm immediately reminded on how much fun I had during their show at new-years eve '98-'99. As Friends Rust play a very emotional mix of melody, old-school hardcore, the metal Culture used to play and emo. Now this is not one of those bands that heartlessly combine different styles in a desperate attempt to be original, this is a real synthesis of all of the above mentioned styles. The lyrics share that same eloquence and passionate idealism singer Damien Moyal contributed to Culture. The difference between both bands is in the topics: where Culture was a band of politics and ideals, As Friends Rust is one of passion, heartbreak and discomfort. I could go on and on about how great this band is and I know this might bore the shit out of you, but honestly the only negative thing I could think of is that none of the songs are actually new. Hell, there even is a Circle Jerks cover on it! (EB)

## As Friends Rust-A young trophy band in the parlance of our times CD (Defiance)

This is hard to review. The first song on this CD is so fucking genius, it's hard to determine whether that's what makes the other songs seem not that special, or if they're really not that special. AFR have slowly moved towards a more up-tempo rocky punky sound. Damien Moyal (ex-Culture) tries to sing and actually pulls it off. JP described his singing as reminiscent of Peter Steele's singing with Type O Negative, I'd say he sounds more like the deep voice Mike Patton had when he sang with Faith No More. What bothers me about every song except the first is the subtle use of electronic gadgets like virtual background choruses, singing enhancements etc. Don't think we won't hear guys! Seriously though, you should get this CD if only for the first song. (EB)

## Atom and his Package-Redefining Music CD (Hopeless)

I made Atom laugh at a show with my 'creation is urination' shirt, how cool am I? Atom basically makes music on his sequencer (the package) and his guitar. The result is sometimes hilarious music. Childish? You bet! Infartile? Uhuh! Bad? Yeah, but in a good way. Humorous? Dare I say in a Jewish kind of way. Catchy? As hell!! This is real punk music, not caring about conventions, not caring about scene politics, not caring about what punk-music should sound like. I already owned the 'Making Love' CD, so I was anxiously awaiting his new CD, and as a result was kind of let down. Somehow the songs don't seem as catchy as the 'Making Love' songs, Atom sings way too much about people owing him money and the only really good song, you know, the kind of song that runs around your head the whole day, and makes you happy is 'Shopping Spree' of which the chorus

was nicked from a local band called the Llamas. I sound waaaaaayyy to negatively here, don't get me wrong, 'Redefining music' is still catchy as hell, is still funny as hell and still infantile as hell, but just not as much fun as 'Making Love'. Oh yeah, I think Atom wants to play guitar in a 'real' punk band again, there's way more guitar songs on this CD than on previous releases. This is one of the CDs that got stolen. If anyone wants to help me out and copy it for me, because it's still very much worth having, it'll be greatly appreciated. (EB)

## Atrox-For the way it doth not exist CD (Rockstar)

Having reviewed some 80 CD's right now, this one being the last for this issue, I have run out of smart catch-phrases, uncanny comparisons and incredible wits, so at last I'll stick with the music. You'll love Atrox, it's innovative, it's somewhat chaotic without blindly copying Converge or Dillinger Escape Plan and best yet it actually works. Creativity is great, but realistically in the end people just want to fucking rock, FUCKING ROOCCCK! Atrox combines emo-parts with blistering metal, with discordant open chords, again without specifically sounding like any one of the 'great' chaotic bands, and they have a way with combining that original sound with more traditional hardcore like the occasional e-chord, chugga chugga parts. The lyrics are really good. They're mostly personal, about estrangement and anxiety, but in a good way. No adolescent "I hate myself and I want to die" bullshit so many people are seeming to mistake for poetry these days. Another reason I loved the lyrics is that they explained in their promotional leaflet why they would rather use personal lyrics despite of their strong political interests: "Because the songs are personal they are political! They often deal with the boredom and the hopelessness created by the inner logic of a society in which the only legitimate motivation for action is efficiency, growth and surplus. There is no need for anything else and everyone else! (...) Creativity (to them) is a final attempt to try and breathe freely, and an attempt to share this feeling with others." I couldn't have said it any better. Why didn't they include it into the actual artwork? They just love bands revealing the listener what they're all about. (EB)

## Automatic 7-Beggar's Life CD (Vagrant)

Punkrock. People really seem to like this and I can certainly understand why. This is really simple, catchy, punkrock music, without necessarily losing all the sharp edges. Avail certainly comes to mind, although I must say Automatic 7 doesn't sound as polished, which I can really appreciate. The singer reminds me of that second Rancid album which everybody seems to know but denies to actually own. Lyrically, this is not quite special, but not irritating at all. Again, I can definitely see how people rock out on this, but this is not my cup of tea. It just doesn't really breathe any danger, or passion or anger, or love...to me it lacks some genuine emotions. (EB)

## Avail-One wrench CD (Fat

music



**Wreck)**

This record is so much fun listening to. This is one of those records you can keep on playing and playing without ever getting enough of it. I mean, in the first week that I had this record, I sometimes listened to it three times a day or even more, and right now I still listen to it very regularly. I just love this album for being so pure and sincere. 14 amazingly energetically played songs full of the perfect mix between old school, punk and catchy melodies. Put to this some parts which you can perfectly sing along to, and you know that you have a pure hardcore/album in a way they are rarely made nowadays. Go get this if you don't already have it! (E)

**Avenged Sevenfold-Warmness on the soul CD (Goodlife)**

All these 4 tracks are taken from the 13 song full-length CD/LP "sounding the seventh trumpet". 2 out of 4 tracks are different versions than the ones that appear on their full length: "warmness on the soul" is the single version and "to end the rapture" is the heavy metal version. This enhanced CD also contains the video for "warmness on the soul". (E)

**Avenged Sevenfold-Sounding the seventh trumpet CD (Goodlife/Hopeless)**

AS play a mix of hardcore/metal and now and then also catchy punk and sometimes this blend works out really good. This band definitely deserves credits for trying out something new and refreshing. A lot of these songs however are too long in my opinion and therefore it is rather hard for me to listen to this whole album in one time. There are some great songs on this full length however and I love the piano parts with the melodic singing as well as some of the more aggressive parts. (E)

**Aversion-A strong dislike CD (Reflections)**

If someone would have put on this CD and told me that this band was from Florida I would have taken those words for granted without hesitating a second. Aversion however are from the most northern province of Holland and have developed quite a sound of their own, combining chaotic, explosive metallic hardcore parts with screaming vocals, harmonic clean tone intermezzos and new school parts. A very convincing first document this band can be proud of which is a must have if you are looking for something between Dillinger Escape Plan and Poison The Well! (E)

**Awake Hell-Awake Hell CD (Mami Records)**

This Polish hardcore band uses quite a lot of guitar effects (especially wah-wah sound effects) which gives this band an own face. The mid tempo, driving style of hardcore they play however sounds rather monotonous and can't really captivate me for a whole record, also because the majority of these 12 songs last about 4 minutes, and sometimes even longer. (E)

**Azazel- Music for the Ritual Chamber CD (Tribunal)**

Azazel starts off with an incredibly cheesy keyboard marching intro, fol-

lowed with ferocious metal. That might sound like a description of a randomly picked out metal-core band, and that's true. Azazel plays that metallic variety of hardcore that is starting to bore the hell out of me, although the only thing that sets Azazel apart from all the other metal clones to me is that I managed to listen to the entire CD without falling asleep. Somehow despite all the metal clichés they managed to produce something that's captivating even exhilarating at times, but that's not enough to give them another try for me. The lay-out is mediocre on the verge of ugly and the lyrics aren't really my cup of tea, but music-wise if you're not yet bored with all the Slayer and Kreator rip-offs you actually might like this. (EB)

**Babies Three-File under retaliation CD (Year 3 thousand)**

During the first two songs I thought: „okay, this is just average not bad, but also not very exciting alternative rock“, but when the screaming vocals in the third song were thrown in I was like: „hey, this is nice, there is some variety between the songs“ and then during the fourth song which is more mid tempo than the previous three I thought: „wow, this is really good“. From then on the Babies Three keep on playing nice mid tempo and sometimes even rather slow (except the song "cartoon boyfriend" with its alternating screaming and melodic vocals which is one of the highlights on this album) and compelling indie-rock. Even during the two instrumental songs (I'm usually not a big fan of instrumental songs on an album) you are always wondering what are they going to do next. So while listening to this album my head never got distracted from the music which is always a good thing. Definitely worth mentioning as well are the very emotional lyrics which are mostly full of pain and sorrow but are sometimes also dealing about more general topics like the music industry for example. So both, lyricwise and musicwise, I'm into this band. A very compelling and rather diverse album of a band that simply cannot be labeled as Britpop, screaming emo or indie-rock, but has a bit of everything. (E)

**Backfire-Still Dedicated CD (I Scream)**

This album has so much emotional luggage that reviewing this CD without mentioning the circumstances would be pointless. On March 20th 1999 Richard, drummer, nice guy and basically the guy that spent all his energy on keeping the south-holland hardcore scene alive, took his life. Backfire was left sad and crippled for months, but decided to go on with a new drummer. This CD is the first CD without Richard, that's what makes this emotional even for guys like me who only knew Richard vicariously. I guess if Backfire meant this as a tribute CD for Richard they couldn't have done a better job, because this kind of hardcore doesn't get any better. This is almost as good as their first CD, well fuck it, it's just as good as their first CD. For those savages unfamiliar with Backfire, they play very aggressive NYC hardcore, mixed some (not much) oi, influences. If I were to label it this would probably

be called Euro-core, but that won't really do justice to the music, because they're a league of their own compared to other so-called euro-core bands. Looking back to their past CD's it'd say that there's some more metallic influences. Lyrically their unfortunate past plays a huge role, I admire the no-nonsense way of dealing with their tragedy, the song Freedom sent chills down my spine. I've never really liked their usual "working class" lyrics, maybe because I'm a pc fucker, so when they glorify the meat for the grinders during warfare I can't really go along with that. Fans of aggressive NYC hardcore should blindly buy this. Definitely impressive! (EB)

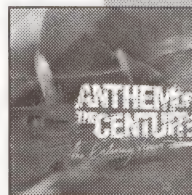
**Bad Luck 13 Riot Extravaganza The-We kill children CD (Too Damn Hype)**

Marilyn Manson, Slipknot, Rockbitch, Coal Chamber, The Bad Luck 13. Their secret to success is as simple as clever: mask your blatant lack of any talent for music by developing an outrageous show which will both shock and excite your audience. The bad luck 13 show incorporates images from S&M shock shows, Jerry Springer, barbed wire wrestling and demented G.G. Allin-esque extremities. But where G.G. Allin was the first and most outrageous, and Gwar is highly entertaining as well as delivering acceptable music, The Bad Luck is neither original nor entertaining. Maybe this will develop a following in the U.S. as the moral majority is still firm in its place over there, the largely secular West-Europeans will only yawn at their show. Musically I would sooner buy polka than this.. Keep this crap away from me! (EB)

**Barnhouse Effect The-demo-tape (Thole, Schonauwensingel 8, 3523 JG Utrecht)**

The Dutch scene seems to be so full of nice kids these days, it almost restores my faith in hardcore. Maybe we should invent a different kind of classification of hardcore, not based on musical likeness or quality, but on social qualities. The Barnhouse Effect score a 9 on the Ernesto's decimal scale of sympathy. Fortunately they also score an 8 on the quality scale, and an 8 on the Ernesto's decimal scale of creativity (their tape comes in a printed brown envelope, included is a lyric sheet and a short story by Kurt Vonnegut explaining the sudden disappearance of a professor Barnhouse), so there's no need to lie about their musical skills. Musically this has some likeness to bands like Orchid, Uranus, Palatka and early Ebullition (scr)ea(m)o, and it also manages to capture a certain trashy punk vibe (maybe it's the recording quality, although actually it's pretty good, a bit muffled that's all). I'm sorry to say that I can't really get into the screaming vocals, there's little variation and the voice doesn't stand out from other screamers. I love the transitions between the subtle emotional non-distorted guitar-picking and the sudden bursts of trash violence. I couldn't get into the arty-farty ska/soundbyte song, but the rest are all really good songs. The poetic lyrics are more than decent but lack the political engagement I expected from Edo. A Very good first effort. (EB)

**Avenged Sevenfold**



should get a nomination for 'the lead singer hall of fame'. His simple, straight to the point and honest lyrics are above all inspired by everything that makes hardcore and Bane so special for him. Seriously, how much better can it get when singing about his pleasure and appreciation as a member of Bane, he uses a line like 'Man, how can I say this without sounding like some cheesy Mötley Crüe song? 'Release the Hounds' on the other hand shows a more serious side when sadly addressing the current state of matters of the US. To round things off the "scrapbook layout" (which they apparently did all by themselves) looks nice and seems to fit with the overall vibe of this record. Simply put: Give Blood helped restore this old chap's love for the game. Thank God for the Working Bane. (PS: I want my shirt back dammit!) (JV)



**Battery-Final Fury 1990-1997 CD (Soulforce)**

Blood streams to my cheeks, my face turns red, as I'm going to admit I haven't actually witnessed one single Battery show in my life. I remember going to see them in Dilsen, bicycling for two fucking hours just to get there. I think Battery's singer was also playing with Damnation A.D. which was also playing as a support act that night. I remember looking forward to it weeks in advance, I remember I wasn't really looking forward to the long ride to get there. So when we arrived, completely dehydrated, dizzy, unable to speak, we slowly tried to crawl towards the stage, Damnation A.D. was playing at. Chris collapsed in front of me, I had to eat him, just to stay alive. As I'm showing an extraordinary display of willpower, and use the few powers I had gained by eating Chris (in spite of my vegan diet! That's how much I wanted to see them) just to get up, I can see the fucking singer of Battery injure his knee! Battery was cancelled...of course. I hate them now. I hate this CD, it has videos with live-performances I should have seen in real life. It has funny straightedge-commercials, pictures, and 22 of their best songs. So what if they are legendary?! DC Straightedge Hardcore, I hate you! (EB)



**Blood Red-Hostage CD (Initial)**

Sometimes a band grabs you so much from the very first second you listen to it and then it never lets you go. I experienced something beautiful and wonderful like that with Blood Red, from Long Island, NY, a city that almost automatically stands for special bands that immediately rock my world (like Taking Back Sunday for example). I find it very hard to describe the music these gentlemen are playing. Maybe it will help if I tell



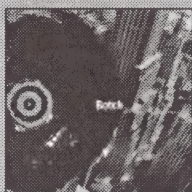


# reviews

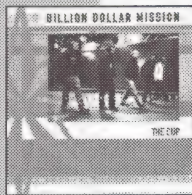
you that their name was derived from a U2 song. And believe it or not, but in their sound I can clearly hear their common love for those Irish rockers. The unique sound of Blood Red is created by adding their hardcore influences and their passion for hardcore and experiences within the hardcore community through the years (vocalist Tommy Corrigan has been vocalist for Silent Majority) to their 80's rock sound. Sometimes I found it even scary how close a rather new band like Blood Red can come to the brilliance of a legend in music like U2. This band will first take the innovating hardcore and indie rock community by storm. After that they will conquer the club circuit in a new world record and after that...opening for their all time heroes? It wouldn't surprise me at all. (EJ)



## Botch-We are the Romans CD/2xLP (Hydra Head/ Relapse)



Once upon a time a confused little boy who was confronted with daily acne-breakouts, bought a 7" by a band called Botch, entitled "The John Birch Conspiracy". Not giving it the attention it deserved, he quickly threw it in his pile of mediocre HC-records. Maybe a year later the little boy saw that Hydra Head had released a full-length by those Seattle-rockers. He was already quite fond of that record label, but since all he knew about was a bunch of crappy European labels releasing bad-ass metal, he hadn't quite realized that he should know everything there is to know about Hydra Head. So, he got the "American Nervoso" CD a couple of days later, but he also received the newest Cave In CD at the same time. Again he made a big mistake by labeling them as Cave In's little brother and dismissing he CD after a listen or two. Some more months passed by, and the little boy became increasingly frustrated about the HC-scene. So, hoping to finally come across a record that would at least give him a satisfied feeling, he popped in "American Nervoso". And boyee, let me tell you, he has never been the same again. The picture of him slapping himself around several time for not realizing the brilliance Botch displays, isn't pretty, trust me. Not to mention the millions of brain cells he lost in that process. So, who knows, maybe because of his decreased amount of intelligence, he kicked "Cave In" from the all-time Number 1 spot, and replacing 'em by Botch. So, time went by, he knew all the songs of "American Nervoso" by heart and was dying to hear something new. Luckily Hydra Head saved his life once again by releasing a split 7" by Botch and Cave In. Ever thought of your favorite wet-dream coming true? Well, our little acne-victim was in 7th heaven. Not that he ever liked Black Sabbath, since that split 7" was part of the tribute-series on Hydra Head, but he did like 'em now for being responsible for 2 of the coolest songs to be spawned out by hardcore bands. And again, time went by, and Excur-



## Benumb-Withering strands of hope CD (Relapse)

When I woke up from a blissful coma after 32 songs, I found my room molested as if a whirlwind had come and roged through it for a week; posters were shredded to pieces, those pieces covering the ground, forming doubtful confetti along with the glass splinters from my mirror. My knuckles were raw, bleeding from several wounds, as if I had crawled violently through the room. My hair was soaking wet, I could taste the salt as it slowly crystallized on my forehead. I looked into what was left of my mirror and saw the red marks on the sides of my eyes left by the tears, a pale face looked at me with wild eyes, disturbed, my lip quivering. My mouth desperately gasped for more air, bordering to hyperventilation. I felt dirty but cleansed at the same time. Tired but excited. Saturated but craving for more. The source for all this mayhem: Benumb. Blasting at you with an immense velocity they deliver 32 songs in almost 25 minutes. Even Santa can't deliver the goods that fast. Mincing hardcore, ultra aggressive grindcore, oh man! Words fall short to describe the ferocity of Benumb. The production is real good, in this style of music the drums and the guitars face the risk of being lost into a puddle of indecipherable noise, on this CD you can make out all the instruments. The lyrics are radically political, but without the lyric sheet you might as well think he's singing about how much he loves puppies. \*\*\*\*Growl\*\*\* I love puppies!!!! They're so soft! And cuddly!!!! \*\*\*\*AAAAARGHHH\*\*\*\* Anyone into dirty political death/grind like Spazz, Agathodes or Capitolist Casualties will love this sickening CD. (EB)

## Between The Buried And Me-Between the buried and me CD (Lifeforce)

Great powerful metallic hardcore (most of the time even pure metal) with lots of power chords, crazy metal guitar riffs, breaks and tempo changes. Vocals vary from grunting and screaming to very emotional and melodic, and sometimes I think I even hear a Bruce Dickinson imitation hehe... The beautiful melodic acoustic/ clean tone parts make this 8 song record, which lasts for more than 48 minutes, even better. (EJ)

## Between The Lines/ Against The Grain CD (Funtime)

Throughout the years, I've stumbled across a couple of split CD's, for which I still have a soft spot in my heart, because of the magical effort displayed by both bands. That isn't the case for this one. Between the lines' - as far as I know- sophomore release simply bores the hell out of me. Believe me, this isn't easy to say, because lately I've really been trying to re-appreciate what the local bands here in Belgium are doing, but no... BTL doesn't do the trick. Their first song "Grey" actually starts out somewhat promising, until the first real riff kicks in and the annoying screaming-splitting accompanying that just makes things worse...or so I thought...But little did I know that if things weren't bad enough already- they decide to slam a singalong around my ears (feAl ashamed - grey & cold), and oh yes,

of course, all you need then to top things off is some simple doublebass drumming and yadiyadiyadida. In these 5 songs, all with 'introspective' lyrics, BTL bring you a metallic old-school sound, sometimes stressing on the oldschool, sometimes more upbeat NY-ish sounding and ofcourse here and there a lame singalong thrown into the mix. In "Jealousy" they somewhat remind me of Separation's "5th song", which I guess is quite a compliment, and therefore it's the best track they deliver. In "Down and Out"...no...I won't even get started on this one... Just wanted the world to know that even bands like the Nsync come up with better lyrics than 'I love to hate you - I hate to love you'. How low can one go? Against The Grain on the other hand are no doubt going for the big bucks with this one. There's no other possibility than that these guys are sponsored by quite some pharmaceutical companies, because their messyoldschoolwannabeNYHC creates some serious headaches. I guess they've been around for quite some time now and have managed to gain some respect over the years...I seriously don't know why though. Their first song "AKA Hater" starts out with a riff almost identical to the one the almighty Bodycount used in 'who are you?', so I'll have to give 'em credit for that, because 'Bodycount is in do house', but as soon as these gents try to make their own music...oh boy...it ain't pretty. Besides their lame NYHC, with lame 'tough' vocals, lame tempochanges and lame singalongs, they also manage to write the worst lyrics ever. I can imagine life getting pretty rough on the streets in NJ/NY, and everyone has to somehow express their feelings, but I suggest organizing a benefitconcert for these guys so they can go to a psychiatrist and no longer bother us with their... (sorry, my mommy doesn't allow me to use dirty words) I still consider music to be art-form, but I doubt if ATG shares my feelings on this. Not convinced yet? Here are some samples: 'all I wanna hear is fight - shove it up your ass - suck your dad's dick - I slash her around her cheekbone - ...' I rest my case. Can't help but think of the intelligent lyrics of other 'tough' bands like Limp Bizkit and other so-called popular bands lately. Do yourself a favour and go but Michael Jackson's new CD, because at least his world is still rocking! (JV)

## Beyond The Sixth Seal-A Homicide Divine CD (Voice Of Life)

5 songs that are reminding me of The Year Of Our Lord. Both very influenced by the Swedish black metal-sound. BTSS toured Germany, where their record label is located, this spring. I heard their singer couldn't manage to play all the shows because his voice was damaged to much. When I am listening to these five songs I can imagine that this happened. His voice is high, but you can hear that he has to work a lot to get that kind of sound. Looking forward to hear more from this band. I like their style and sound, it's a great continue where The Year Of Our Lord stopped. (JJ)

## Billion Dollar Mission-The Cup CD EP (Immigrant Sun)

Billion Dollar Mission was formed in

Oslø, Norway early 1998. Since then they have developed their own raw style of energetic and dragging along rock with elements of melodic rock and post-hardcore. The characteristic vocals make this band even more stand out. I'm curious what their first full length album will bring us. Keep your eyes open for this band! (EJ)

## Black Widows!-Stops a beating heart CD (Initial)

This is raw, this is punk, this is hardcore, this rocks! This Louisville hardcore outfit features ex band members of by The Grace Of God (Rob Pennington on vocals, Tommy Browne on drums) and The National Acrobat. Devotees of those two bands will certainly also appreciate Black Widows, who play fast and furious straightforward raw punk rock with late 80's DC hardcore influences.

The catchy hooks that appear in the songs now and then and the enormous amount of energy give this band just that little extra. Lyrics are as well political as personal. A very good first release which promises a lot for the future of this band! (EJ)

## Blood Has Been Shed-Novella Of Uriel CD (Ferret)

This is the best layout I have seen this year. Good work Jacob Bannon! This CD is so much better than their "I Dwell On Thoughts Of You". I am a big fan of (movie) intros before a song. This CD is a mix of many different styles: mosh, classic metal in the vein of Iron Maiden/ Halloween, funk, ballads... great! I love this CD! This bands really reminds me of Sky Come Falling but then more mosh and more brutal. Especially the last three songs are making even me mosh (kickboxing ed.) in my room. Wow this CD is going to be on repeat for a long time. Don't ever hesitate to buy this CD, you will love this one! No, I don't have any stocks of Ferret Music. (JJ)

## Bloodjinn-Murder Eternal: seven short stories for the slightly psychotic CD (Tribunal)

I think I like this period of hardcore music. I like the progressive, innovative blend of hardcore, metal, noise and chaotic drumming made famous by bands like Converge which seems to have claimed the crown in the small world of hardcore. I like the fact that hardcore is still able to renew itself, to change, to adapt. This last year I have seen the emergence of countless bands that play that same kind of chaotic metallic hardcore, it reminds me of four or five years ago when all the metal bands emerged. Renewal is refreshing, stimulating and above all exciting. Bloodjinn is one of those bands that more or less play that new breed of hardcore. Only Bloodjinn sounds like they couldn't really let go of the more metal-core. This makes them sound familiar where most of these new bands still sound uncomfortable and alienating. Although this familiarity could hardly be described as cutting edge hardcore, this does however also make them sound more stable, more powerful, more brutal. Too bad the vocals are disappointingly mediocre. Bloodjinn sounds okay, but is far too conservative music-wise to really grab my attention. I guess when you need some more time getting

# music



used to this new direction hardcore seems to be going Bloodjinn might be a good start. (EB)

**Bloodlet-Three humid nights in the cypress trees CD (Victory)**

After a good three years of absence and a new drummer under their wings Bloodlet are back with a new full length. After some intensive listening sessions to this new record from one of my favourite bands in the beginning of the nineties I came to conclusion that nothing really changed except for some more upbeat drum-parts here and there. It's just like this band never disappeared and cheerful continues playing music as if nothing happened. The characteristic slow and stoner rock sounding parts still stand out and make Bloodlet unique for what they are. The song 'Learn to fly: descent' is my personal favourite as I like the talking in between the song and the overall mystic sound. Although I think it's a little weird to hold their new record in my hands, I'm glad they're around again making the great music they're well known for in my little world. (JP)

**Bloodpact/ Reaching Forward**  
7" (Reflections)

Up until now Reaching Forward never was a fascinating band to me, on record that is. Their live performances leave a more charming impact on me, although I always thought (and still think) the vocal parts are kind of annoying. On this shared record Reaching Forward doesn't really make me think different. They still capture the spirit of old school hardcore on all three songs where their second song 'Nothing remains' stands out because of the slick NY-style guitar riffs, and it must be said that the third track is a very well played cover song from Mon-LiftingBanner. The other half on this record is for Bloodpact. This MI based band plays early eighties, raw, intense and fast forward hardcore which does no good to the MonLiftingBanner coversong ('Balance the books') they play, but on the other hand they put the MonLiftingBanner song in their own jacket. Anyway, the fact that both bands on this record have a homage to one of the most inspiring (political) band the international hardcore scene has known ever, is worth buying this record right away. This record is far above average and is absolutely a must have for kids into fast and 'dirty' hardcore with outspoken and socially aware lyrics. (JP)

**Blutch-Enjoy your flight CD**  
(Delboy)

This is the kind of music I simply cannot listen to. Ten step tuned down guitars playing slower than slow sludgy guitar riffs. This style is probably called noise. The artwork looks very fine and artistic (and I really mean that). (E)

**Born Blind-One for all CD  
(Solid State)**

When I got this CD, the first thing that I saw was a drawing made by the almighty Mr. Ski. So that means a nice old/new school drawing. This band exists of ex-members of NIV (No Innocent Victim), and for some of you this says enough. **HARDCORE**, how it is mento to be. This four-piece is playing hardcore like Sick Of It All and Agnostic Front. Fast. Screaming. melody and

there are a lots of sing-along, jumping and mosh parts. This is their second CD, their first one is released on a label called Facedown Rec. and it is called "Pressing On". Reading their lyrics gives me a feeling of respect, friendship and love. As many other bands on this record label called Solid State (tooth & nail records), this band has also their message of faith and God. I should say, give this band a try and judge for yourself. One thing is for sure, if these guys are going to tour the Netherlands, I will be there to party! (11)

### Born From Pain-Redeeming the Crown CD (Gangastyle)

**Ballroom blitz!** This is music designed solely to get the crowd crazy. Born From Pain established a name for themselves as one of Holland's best live-bands. Their shows breathe energy, destruction and mayhem. And now finally they've released a full length CD, which is supposed to get you to put on your dancing shoes in the comfortable space of your private room. They only partly succeeded. This CD does not really capture the same energy they radiate on stage. Which is not really a surprise, this is music which is meant to be played in public, not while quietly sitting at home reading a book. Maybe it's also because of the bad production of the drums, that sometimes sound like a shy little girl having a try. Musically Born from Pain have progressed from sounding exactly like Hatebreed, to sounding like the love-baby of Hatebreed, Merauder and All Out War. The singing improved a little, still reminiscent of Hatebreed. The final song which features the singers of Bloodsport, Crowspace, Standard, Length of Time and Full Court Press, is probably my favourite song on this CD. The things I didn't like: the drum production and those short cheesy metal solo's. Everything else rocks. Of course this is not the most original music but to leave you with bassist's Rob own words: "No we don't think we're making original music, and I don't think we ever will! We play what appeals to us and all we really really like is cheesy mothy hardcore. I don't think that'll change within the next few years." (EB)

**Boost-Like one mad Demo CD**  
(Geenestraat 38, 6031 VR  
Nederweert, Holland)

This is the second Demo coming from this Dutch hardcore band, at least that's what these kids call this themselves. I'd prefer to call this a MCD, since the sound quality of these 6 songs is above the average quality of most Demos. Compared to the 'no matter what' demo from two years ago, you can obviously hear that this band has made a step forward due to playing live shows and rehearsing over and over again. The musical part of these 6 tracks sounds tighter and fatter than their first Demo (especially the drums immediately attracted my attention) and there is also more variation between and during the songs. Therefore I think it's too bad that their vocalist didn't make the same progression as the other band members, because in my opinion the vocals on these four songs sound much too forced and far from natural (if I had to compare these vocals, I'd say a ver-

forced imitation of Right Direction meets a screaming NYHC/street core voice). The result of these vocals is that people easily might forget about the steady musical part of Boost, since the voice is annoying and getting on one's nerves in no time, at least that's what it did to me. But who knows, maybe there are people who actually like these kind of vocals. (E1)

**Both Hands Broken-Demo**  
(Rubensstraße 207, 48165  
MS, Germany)

NYHC the way it's gotta be played! You definitely don't hear that this band comes from Germany, because these guys play this style of hardcore like their colleagues in the big apple do. These 4 songs are full of energy, some fast parts, some groovy parts, a lot of melody, and plenty sing along parts of course. I don't have to say that you have to keep your eyes open for this band in the future, because you better open up your eyes right now and take a pen and a piece of paper to order this demo, because this tape is a must-have if you can't get enough of bands playin' in NY style. (FI)

**Bramborak-Animal Voice CD**  
(Kablijo Muzika)

Vegan political hardcore all the way from Lithuania! The name really got me interested, what does it mean? Unfortunately Bramboraks' name is more interesting than their music; they play a more hardcore variety of late Sepultura, they even use the native drums, almost made you go "rrrrrrr rrrratmataata!!". They even sound a bit like that first Korn CD....don't ask. They really seem keen on that 'weecka weeeka waaackk' sound, that's exactly what reminded me of Biohazard; 'State of the world adress' is full of that shit. Knowing these guys are from Eastern Europe, so they probably deserve all the support we can give. I just can't help making fun of their accents too, hilarious!! No seriously, in a country where probably less than 20 percent of the population is to some extent capable of communicating in English, I'd say using your native language is far more effective in getting your message across. You could always provide transcriptions in English if you're so serious about keeping in touch with a foreign audience. If you're into that tuned-down nu-metal of Sepultura's Roots-are-you're-in-for-a-treat. If not I would urge you to let this pass unless you are a good samaritan eager to support any band from the former USSR; if so than you're a better man than I am. (FR)

---

### Brandtson-Trying to figure each other out CD (Deep Elm)

if it was only for the first song of this sixpack you should pick up this one if you are into pop with some punk hooks now and then, because the opening track is so incredibly catchy that I would like to label it as the perfect pop-with-punky-hooks song. The risk in starting off with a breath taker like this is that the other 5 songs will never reach that level and that they might be a bit disappointing. Although those other 5 songs never hit me like the first one, they weren't disappointing either and right now, after putting on this record more than is healthy for my CD-player I can even say that



sion released a Botch/The Murder City Devils 7", which once again reconfirmed him in his conviction that they really are the coolest band around. After many close listens to the "Frequenting Mass Transit" song on the latter split, he was in even higher anticipation for the new CD that was due a couple of months later. The day "We Are the Romans" was released will go into history as "the day music died and resurrected" (Sorry Madonna and Refused, it's the truth I'm telling ya! The bloody truth!) They say to never change a winning team. Botch did though. If one was waiting for "American Nervoso - The sequel", he or she just might end up pretty darn disappointed. If all bands would sound as "mature" as Botch now, the world would be such a nicer place. With this new album they once more restored the little boy's faith in hardcore, although this goes way beyond hardcore, metal or math rock. As the CD kicks off with "To Our Friends in the Great White North", the little fellow's heart stopped pounding. Botch now overwhelmed him with such a mature sound, a "fuller" version of heaviness, maybe at first not as chaotic sounding as their previous work, but every little detail (which is the real beauty of the record by the way: their care for details) is so calculated and well considered, that no one can doubt that these gentlemen know what they're doing. Exactly 3'25" after the opening roar, they tune down the guitars and a quiet intermezzo follows, which was immediately imprinted for eternity into the little boy's memory. Seconds later they hit you right back in the face with an excellently produced counter-offensive. The true strength of this records lays in songs as "Transitions from Persona to Object" or "C. Thomas Howell as the Soul Man", in which the entire band suddenly seems to collapse, and Mr. Knudson seems to be the only survivor, playing a very lonely, beautifully simple riff on his guitar, most of the time accompanied seconds later by a slow, enchanting bass-orientated part, produced by Mr. Cook and then fully re-emerging in brilliance with the overlapping of voices and stunningly precise drumming. And what to say about a song like "Swimming the Channel Vs. Driving the Chunnel", which portrays such beautiful melancholy, showing a part of Botch the kid had never dreamed of, especially again by the awesome bass-parts, altered by a guitar riff that makes your skin crawl and your hair stand up. "Frequenting Mass Transit" became the slightly altered "Frequency Ass Bandit". However they call it, this preceding song that already appeared on the split with the MCD, should get a special place in everyone's heart, for being the first true hint of what Botch was capable of bringing. You could still call 'em metal, you could still call 'em Hydra Head-ish sounding, but they became so much more now, so well-polished, a perfect discordant symphony of harshness, melancholy and inner peace. Just listen to "Man the Ramparts" and you'll understand the "peace"-part, which is illustrated perfectly by the "question-response" game guitar and bass are playing, combined with a slow, almost gothic singing-saying of "We Are the Romans", which collides into an entirely a cappella part, which is backed up by some beautiful singing of a woman, and then ultimately climaxing into the shattering, heart-crushing repeating of the "chorus", if there is such a thing in Botch's songs. As a bonus there's also a club-remix of "Thank god for Worker Bees", which luckily manages to maintain the essence of maybe their most famous song to date, which is the perfect ending to the best record of the last decade. Yes, the little boy is quite fond of Botch. (JV)





## Boy Sets Fire-After the eulogy CD (Victory)



In a recent interview I did with vocalist Nathan he stated that he had no problems if Boy Sets Fire would turn out to be the next Rage Against The Machine. This CD is a great way to get them on that road to worldwide fame. Catchy melodies, great lyrics and a fantastic voice are what makes BSF so much fun to listen to. Most singers sound insecure, insincere and apathetic, most singers have no control over their voice which results in monotonous screaming or unpersuasiveness. Nathan's singing is none of the above, he sounds so sincere, so heartfelt, so persuasive. Their music, as catchy and rocky as it is, is being carried by his singing. As I said their music is catchy and rocky as hell, they've rightfully decided to stray away from their more noisy side as there's only two really noisy songs on this CD, their melodic songs are so much better. Lyrics vary from their inevitable communism to rape to personal issues. Great lyrics, which actually made me think. There's no real good way to do justice to this CD as it is a great CD with ton of songs that managed to give me goosebumps, so much great songs which defy description. (EB)



## Caliban/Heaven Shall burn -The Split Program split-CD (Lifeforce)



If I had to put money on what band would sound better on this split before having listened to it, I would probably have said Caliban. Caliban has always been interesting with its blistering metal frenzy, the great vocals and tight drumming, while Heaven Shall Burn had taken a lot of people by surprise with its first album but was disappointing with their second album (Asunder). I must say Caliban ripped everything apart on this split. Furious hardcore, metallic, great mosh parts, incredible

sometimes skip the first song, but I guess that's more because I kept on playing and playing that particular song the first couple of weeks as got this CD. On all six songs Brandson knows how to intermingle melody (excellent catchy guitar and bass lines!) and rhythm into very nice, sometimes hypnotizing, pop songs, with now and then some distortion thrown in. So that's five songs which are more than really nice listening and singing along to, plus one hell of a peak which could easily reach the top of the charts, not bad huh? (EJ)



## Breach-Godbox CD (Chrome Saint Magnus)

The instrumental first song sounds promising, but I can't really say that I am very impressed by these 5 songs. I think a band like Breach can do much better than this. Maybe it's also because the screaming vocals on these songs are pushed to the back a bit. This release is not really bad, but this also doesn't want me to listen to this MCD again either. I'm pretty sure these songs will kick ass live though. (EJ)



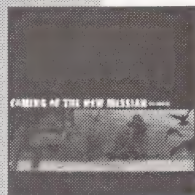
## Breach-Godbox CD (Chrome Saint Magnus)

Talk about surprising comebacks! I haven't heard from this band since they were on some split CD on Goodlife five years ago I think. I can't even remember with which band. Five years can really change a band apparently, I remembered them as heavy NYHC mixed with brutal deathmetal, now they sound more like the song structures and epical qualities of Neurosis mixed with the inventiveness of Fugazi or something. Wait that's not exactly right. What about Neurosis mixed with Entombed...no that sounds way too heavy. Ehm, it's pretty good. (EB)



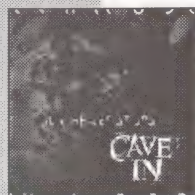
## Breathe In-From this day on CD (Bridge Nine)

Ultra fast straight ahead hardcore punk, alternated by some catchy, sometimes mid tempo parts, plus quite a lot of dynamic changes during the songs, especially for the style of hardcore they play, that's what this band is all about. They have this typical Bridge 9 sound, but also lots more to offer. There's even some sort of hardcore/punk ballad on this one (brilliant song by the way)! The raw lived through vocals are more punk than punk ever sounded. Great band, more than awesome first full length! (EJ)



## Broken Hope-Grotesque Blessings CD (The Plague)

I guess you either love this or you don't. What we have here is extremely technical Deathmetal, really tight and weird riffs. One the one hand they have this trashy kind of deathmetal going, dare I say Atheist? And on the other hand some of that sordid, sludgy, grooving kind of death, like Six Feet Under. Personally I like my deathmetal simple, with some tempo changes (preferably fast pounding switching to criminally insane fast), Broken Hope's technicality has a tendency of sounding artsy fartsty to me, like there's been a little too much contemplating in the rehearsal room in stead of fucking going insane on your music. There's another thing that bugs



me about death metal lately: the production is top notch, but it lacks that fuzzy, dirty sound, you know, muddy like they've just opened a grave to skull fuck some woman and the smell is translating into this music, nowadays these producers make it sound almost clinical, as if the patient died on a sterilized operation table. Lyrically these guys are what you expect from death.

Try and proclaim this on one of your fucking elitist poetry clubs: Necro Felatio. "Most men die with their penis intact. Some land on the chopping block. Woman with a fetish it's most fucking obscene. She sucks dead men's dicks clean. Deep-throating she never gags. Slurping on dead dicks in graves or bodybags..." etc. Now what would Freud make of that? If you're into deathmetal I would definitely advice you to check it out for yourself because I'm just not into this kind of death, but I know enough metal to realize that this is quite good. (EB)

## Buried Alive-Last rites CD (Victory)

I guess Buried Alive did not have enough new songs otherwise I can't find any other explanation for adding 5 live songs to these 9 new songs. Therefore I did not have very high expectations of this record. But I was already proved wrong during the first tones of the first song. I like these 9 songs more than the "death of your perfect world" album. There is more variation between the songs and this is the Buried Alive I like to hear: rough and heavy hardcore with some awesome breakdowns. The sound is pure and very powerful. Lyrics are dealing about every day life and personal feelings and prove that it is still possible to write great hc songs with simple words. This is Buried Alive at its best! (EJ)

## Burn It Down-Let the Dead Bury the Dead CD (Escape Artist)

Burn It Down is another one of those metallic hardcore bands that would do great with the new metal kids. Burn it down incorporate mainstream metal influences like Sevendust (especially the melodic singing), with mid 80ies metal like Celtic Frost, jazzy Dillenger Escape Plan drumming, and noisy, discordant riffs. Unlike Diecast, Burn It Down stills sounds sincere to me, despite their obvious mainstream influences. The lyrics are both personal and spiritual but not in an especially irritating way, although mentioning "the Higher Power" always gives me the itches. I wish I could say anything else because Burn it down certainly deserve a longer review, but there's not a whole lot to left tell except for saying I kind of like this. Oh wait! There's an Helmet influence, yep, I'd say there's a bit of Helmet in there! People, there's a definite Helmet influence! (EB)

## Cable Car Theory The-The deconstruction CD (Defiance)

The music these guys play is the result of incorporating the styles of music these guys love and the music they want to make. Again this album just can't be labeled and filed under hardcore, punk, emo, indie. Some songs are more punk, others are more emo.

It's all the little pieces together that form something beautiful which is known under the name of cable Car Theory. One thing that will make Cable Car Theory always stand out from others is the characteristic voice of their singer John which is just as unique as Mike Ness' voice. A journey through a Cable Car Theory album is an experience on its own which is full of emotion, passion and honesty with lyrics that wouldn't be out of place in a collection of poems. (EJ)

## Caliban-Vent CD (Lifeforce)

Easily Germany's best metal-mosh bands around. One of the few metallic hardcore bands that manage to grab my attention these days. Fast Swedish (black)metal riffs are followed by slower moshy, chunky parts. It's nothing original, just good metal/hardcore, not unlike Arkangel, until they start bringing in female singers, Dillenger-esque patterns, electronic music etc. I love that shit! I love their singer. Not only does he sound way better than any other so-called evil hardcore first-boy trying to sound like Dimmu Borgir, he also has this sort of she-male, genderbender-esque look going on there, which usually scares the shit out of the karate kids dancing to their music. Somehow this band has everything working for them. They simply radiate energy and aggressiveness. I can imagine even the most thickheaded metalhead will have to bow his head for Caliban. Oh yeh, personally I think the lay-out is butt-ugly, but that's just me. (EB)

## Carnated-What Makes the Engine Run CD (Positive Outlook)

This is easily one of the most uplifting albums I've heard for this release of Value of Strength. Carnated has this really infectious, rocking sound with plenty of youthful excitement which makes it virtually impossible to sit still while writing this review. Carnated play an exciting brand of oldschool hardcore mixed with some emo and 70ies punkrock. So it's the oldschool that ensures plenty of energy, the emo covering the sympathetic part of the sound and the '77 style punk causing it all to rock. The singer has a really youthful screaming voice, vaguely reminding me of fellow Swedes Refused, and manages to radiate a very positive, sympathetic and exciting vibe. There's plenty of sing-a-longs and catch hooks as well. The lyrics aren't all that well, with a lot of spelling mistakes (it never did anybody any harm to re-read the whole booklet in search of spelling mistakes. A remark that will automatically backfire on me while reading my reviews). If I were forced to describe this CD in four words: exciting, fun, sympathetic, energizing. Or maybe two words: great fun! (EB)

## Carry On-A life less plagued CD (Bridge Nine)

12 tracks full of fast hardcore with frequent mosh parts. A must have for anyone, regardless if you are more into classic old school or the American Nightmare sound and everything in between. Features guest vocals by Wes of American Nightmare and Sweet Pete of In My Eyes. Raw and pure furious hardcore at its best! (EJ)



## Cassettes The-Lights 7" (Carracash)

The overlying keyboard tunes, in the song 'Twilight tonight' from The Cassettes, is described as rock 'n' roll. For me, personally, the definition of rock 'n' roll is something complete different and absolutely not recognizable in the music I hear from this band. Both songs on this record are not really energetic but more monotonous and this leads in the end to a style of music which is hard to get into.

This is a record I'm not anxious to listen to but a record I put on my turntable for the occasion. Besides, I think the term rock 'n' roll or indy rock is misplaced. The Cassettes indeed play guitarrock but in this case it strongly reminds me of late sixties pop music, a style of music that pops up more and more again nowadays. A style of music you're into or not, plain simple! The Cassettes, unfortunately, didn't make me want to pick up my dancing shoes. (JP)

## Cast In Fire-Apology CD (Genet)

I can't really say that this album blew me away, like the bio which came with this record said. It could have done so if the production and the sound quality of these recordings were much more fatter and fuller, but right now it's like you hear something which sounds really good playing somewhere in the background. But after hearing these 8 tracks I was sure that Cast In Fire would definitely kick ass live on stage, because through the poor sound quality I could definitely hear some great floor filling metal with enough mid-tempo parts and breaks to go crazy to, together with furious pissed off vocals by Lenny, ex-Earth-mover. Well, I saw them live a couple of times this past summer, but I can't really say that I was impressed by their performances. It wasn't because of the energy, because their shows were energetic enough, it was that damn poor and sometimes rather messy sound again. But still I'm strongly convinced that this band can do much better than this and therefore I hope that the bomb will be dropped as well on studio recordings as live on stage next time. (EI)

## Cast In Stone-Life On Trial CD (Warfare)

Oh Yeah another great CD full of mosh! It's getting a very popular style I guess. I have downloaded a couple of songs from this bands, but I don't recognize the singer of this band. The one I know sings much lower and with more volume. This band plays music in the vein of early xDisciple, Point Of Recognition and Overcome. Very moshy but still very hardcore. Looking at the pictures of these guys, they are very young. Their thanks list and lyrics are inspired by their faith "You can't hold me back from the Truth". Looking forward to hear more from these guys! (JJ)

## Cataract-Martyr's melodies CD (Lifeforce)

Officially released as a three song 7" on 'The Life Recording Company' from the USA, Lifeforce records jumped in and released the 7" plus two extra songs on CD format. With this record Cataract once more show all of us that

they're one of the leading metallic hardcore bands around nowadays. Absolute highlight on this record for me personally is the Unbroken cover from the song 'Final Expression', transformed in an evil and metallic version. If Eric Allen would hear it, he would turn in his grave. 'Martyr's melodies' is a great follow-up to 'Golem' and opens new perspectives for their upcoming record. (JP)

## Cause The-Human Condition MCD (Ides Of March)

Very intense and sometimes chaotic hardcore with lots of rock and roll. During the first song I was thinking "shall I describe him as Harvest meets rock 'n' roll?". But then during the second song I thought "I must also mention Shai Hulud".

But one thing is clear: The Cause are so hard to define, but that's always a plus of course, because that means that they have a sound of their own. Also good to know is that they have something to say which you can read in a foreword to the lyrics. (EI)

## Cave In-Until your heart stops/ Creative eclipses CD (Relapse)

Apparently some people at Relapse deemed it necessary to re-release Cave In's first two records on Hydrahead for the European market.

Everybody who's into this chaotic, metallic hardcore should already know these two CD's by heart. So I'm not going to get into the music that much, also because I think re-releasing CDs for marketing purposes sucks. What makes this CD interesting is that with Cave In's new CD in mind (Jupiter) we can see how much Cave In has been changing their sound over this relatively short period of time.

While during the Until your heart stops era, they sound like a more metallic version of Converge (their singer does some back-up vocals on two of the songs), Cave In shifts into a more experimental rocky approach, at times spacey and sometimes 60ies rock (dare I say 'stoner-rock'?) with 'creative eclipses' and with 'Jupiter' they venture even more into the Pink Floyd influences (Dark side of the Moon) which were already dormant during 'creative eclipses'.

What's even more amazing than this shift in music is that they manage to change their music this rigorously without losing any quality, I'm in love with all three recordings. (EB)

## Cave In-2 song 7" (Hydrahead)

OK, I'll just get it off my chest: why the hell are they doing this? I was a big fan of the Creative Eclipses MCD and was deeply impressed by what they pulled off with Jupiter, but now they're just pushing it.

For a band that's always referred to as innovative, original and creative I can't attribute these qualities to them anymore with their evolution of making songs that are increasingly giving into the standards of what is popular contemporary rock. Sure, these are 2 good and catchy songs, but if Cave In is truly so innovating, their major debut better be deviant and weird as hell! Because this stuff could've been played by a band like New Found Glory on crack. (JV)

## Cavity-On the lam CD (Hydrahead)

Coincidentally my best friend, the one that's into Stoner-rock a lot, went out and bought their first CD a few days before I received this CD. I didn't really like it at first listen. When I got this CD I was starting to get enthusiastic, somehow the first few riffs triggered something inside my head that made it go up and down, and I got mad cravings for all sorts of drugs.

However, the first song takes about 9 minutes, and I got tired with it at exactly 5.04 minutes. This goes on all through the CD, they play a great song and do not know how to finish it. It's like I'm listening to a fucking King Crimson album, except King Crimson don't get half as boring.

Kids, this is what drugs do to your musical career! Musically Cavity owe a great deal to Kyuss, more than anyone else, which is a good thing I suppose. So that means we're in for sultry, dirty, raw, slow, low, rocking, 70ies rock. I hate the singing though. Officially the first disappointing release on Hydrahead. (EB)

## Censored-Demo (Dijkstraat 40/42, 8801 LW, Franeker, the Netherlands)

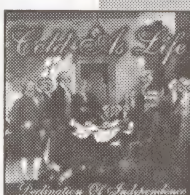
It's nice to hear that these Dutch youngsters are already trying to create a rather own style by incorporating different styles of hardcore in their sound. 3 out of these 4 songs can be best described as fast hardcore with a lot of punkrock influences. The vocals are most of the time screaming but now and then there are also some more melodic parts. The second song of this tape however is my favourite one; that song is more emo orientated and starts off rather modest, but after a while it turns out to be more screaming and freaky. Nice intense song. I like that one! I'm curious for which sound these kids will chose in the future: the more punky one or the more emo one, or a combination of both of course, we'll see. (EI)

## Champion-Come out swinging (Phyte)

When hearing the awesome intro of this CD I automatically started thinking of that other great hardcore band that also came from Seattle, Trial. Timm McIntosh probably is one of the very few hc guitarists who can come up with instrumental intros you want to hear over and over again and are even one of the albums' highlights. This time he did it again and therefore I decided to sit back with high expectations of what the rest of the songs would bring me. What follows are 6 furious old school tracks with some great breakdowns. What also strikes me are the great drums parts. Every second played on these songs is full of enthusiasm and energy. Champion definitely comes out swinging with this one. (EI)

## Christiansen-Emphasizing Function Over Design CD (Eulogy)

Another great Indie-rock band on Eulogy Recordings. I can see that John is doing his best to release some very talented bands. I also really liked Forever And A Day and Keepsake. Christiansen is a four piece rock formation from Louisville, KY. Rocking from the same



vocals, Obituary riffs, nice lyrics, everything a frustrated kids like us might ask for. I felt really fine listening to this CD until the Heaven Shall Burn part began; I became ecstatic. Their first song starts out with a dragging metal intro, screamed vocals, a desolate guitar-solo, followed by frantic black metal not unlike Immortal. At the Gates comes to mind too for some reason, it's probably the vocals, occasionally the madness gets interrupted by a ripping moshy part and the screaming turns into speaking. Holy shit! The next few songs are not as great but still shred everything they did before to pieces. In these songs the At the Gates influence is even more noticeable. The trophy definitely goes to Heaven Shall Burn on this split, although that is based solely on their first song, the other songs don't differ much in quality from the Caliban songs. Oh yeah, both bands cover a song originally performed by the other, which shows the strength of Caliban's songwriting and their superior technique. (EB)



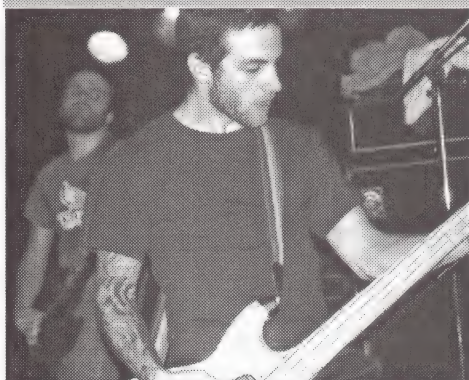
## Cataract-Golem CD (Ferret/ Lifeforce)

I'll never forget Cataract's gig at CBGB's in New York City in July 2001. My stay in the US for my internship and the extra month I stayed there as a holiday was drawing to an end. I was already living in the Big Apple for more than 5 months and because I saw more than 30 shows already, I was wondering long before Cataract were going to play this dream line-up with bands like Poison The Well/Most Precious Blood/Eighteen Visions/Curl Up And Die/Arma Angelus/The Wage Of Sin, and maybe I even forget some of the names playing that day, how the crowd would react to this European band. I didn't have to wait long: during the first mosh break part of the first song the whole place went nuts already and this lasted their whole performance. I watched their performance with a huge smile on my face because NYC was going nuts for an European band. I also watched with open mouth sometimes because I had never seen them this good as well. It must have been the boost they got from the famous club, the city itself that made them rise far above themselves. I bet the Cataract guys must have felt as if they could take the whole world at that moment after getting such a response in NYC. Now they are back with their first release on Ferret. The first song some of you might know already since it was also featured on a Ferret compilation entitled "progression through unlearning" released in the summer of 2001. The first thing I thought when hearing the first tones was: "wow, the production". The sound of this album simply is perfect for this style of metallic hardcore with lots of break downs and mosh parts: massive, fat and thick! Because of this great sound, Cataract sounds more convincing than ever. All band members definitely grew a lot as musicians. Every guitar riff and drum part





sounds tight as hell and there are lots of very technical guitar riffs throughout the whole record. The lay out of the booklet looks very professional and there are explanations behind all lyrics. A very good album, not only for devotees of heavy hardcore, but also for anyone into no-compromise straight in your face metal with lots of technically advanced guitar playing. Only complaint I have that there could be some more variation between the songs, because I find it rather hard to listen to this record in one time. But the great breaks definitely make up for this! And I bet this album will even captivate me more after listening to it more often. Without a doubt their best release so far! (EJ)



## Cave In-Jupiter CD (Hydra head)



Easily one of the best things I've listened to this past year. I keep being amazed about how much these guys have changed since 'Until your Heart Stops'. Cave In sounds like a more aggressive, yet more melodious brethren of Pink Floyd's Dark Side of the Moon, also Soundgarden's Superunknown comes to mind, especially the 'eastern' guitars. Sometimes their metallic, discordant roots re-appear, most noticeably in the third song 'Big Riff', which led one of my non-hardcore friends to say that somehow even emotional, poppy, or rocky hardcore bands feel the need to scream out. Speaking about non-hardcore friends, finally I own a hardcore CD which is not the center of their ridicule, somehow that made me feel both proud and disappointed. Proud because it shows that hardcore also delivers more mainstream music with superior quality, disappointed because I felt quite comfortable in my little 'they-don't-get-it-and-I-don't-care' posture. The vocals are amazing, I couldn't believe how great Brodsky's voice sounds after years of blood-coughing, hissing and screaming. His range is amazing as well, he sounds pretty clear while hitting the high notes on the second song. I really love the drum parts too; the drummer manages to restrain himself, not giving in to over-excitement. This is so good, I can't help but regret that good independent music rarely gets the chance to make it to the bigger radio-stations. Oh well. (EB)

## Converge-Jane Doe CD (Equal Vision)



to be a band that gracefully took a further step up the lad-

Yummy. Jane Doe can easily go into history as one of the most genre-changing and re-defining records of 2001 and the years to come. They've been around for over 10 years now, leaving their first real mark in '94. Over the years Converge turned out

town as famous bands such as Elliott and The Enkinds. They managed to play their own style of music. They are mixing the emo-sound with some aggressive rock parts which is making Christiansen a band that limits their fan base to no particular crowd. This band reminds me on Jeune and Braid. Christiansen has signed with Revelation. Their upcoming EP titled, "Forensics Brothers and Sisters!" will hit the streets in July 2002, so be on the out-look for that record. (JJ)

## Christiansen-Forensics brothers and sisters CD (Revelation)

Good and refreshing new band on the Revelation label. Progressive and experimental indie rock with jazz influences. The result: 6 songs that rock and grow on you every time you listen to them. Bands I had to think of while listening to this and that should be more than enough reason to check this out as soon as you can are Tool (especially the way the first track is built up/structured, as well as the dragging along music and the dynamics and vocals of this track) and At The Drive-In. (EJ)

## Circle-The day Elvis shook his ass CD (Genet)

When listening to the intro, you think that you just put Queen's Innuendo in your CD-player because the drumming of the intro sounds almost identical to this rock opera. Immediately after this intro follows an explosion of rock and roll hardcore which goes on until the last second of these five songs. The, in my opinion, rather unique sound that Circle produces is a blend of Scandinavian (okay, I admit, the fourth song ("miles ahead") which starts off with some very catchy clean tone bass and guitar riffs, followed by "show me your moves man!", could also be one of the best Refused songs during their "the shape of punk to come" period) inventive hardcore, combined with the US hardcore/rock sound of bands like Grade and some Boy Sets Fire now and then. Extra plus for this Belgian band for not sounding like a European around the corner band at all, but for having a very professional and universal sound! Make sure to check out this band when they come to rock the house in your village or town. I am more than sure that the King would shake his hips one more time when hearing this rockgasm! (EJ)

## Cold As Life-Declination Of Independence CD (CTYC/Gangstyle)

I never thought I was ever going to utter these next words: I... like... this... CD... sorry but it rips! Cold As Life is so fucking aggressive, so hostile, they blow away all other so-called tough-guy bands. Lord Ezac wet his panties when he heard this CD, OLC swallowed their fucking cigars and refrained from eating cookies all day long. Marauder begged for mercy and all that Cold As Life said to their peers was: "you are dismissed, thank you." I'm usually not really into this music, so all I can say is that they sound like a more metallic, more aggressive, more double basses Madball. Of course I would like to see them drop their ridiculous tough-guy act, hug pussycats, stop believing in God (from

the mere number of tough-guy bands that praise God you'd swear the big guy looks like an over-weight, bald guy with tons of tattoos wearing a wifebeater and a gun), stop believing right-wing propaganda and start writing intelligent lyrics, but let's be realistic, there must be a reason why rad-necks are around, and quite frankly as long as they make music like this who fucking cares? Oh my God, there's a Bosstones' alike horn section on song number eleven, and it works!!! Oh I forgot to mention that somehow the name Nailbomb kept popping up in my head, especially during the twelfth song, I have no idea why. (EB)

## Color Red The - Clear CD (RCA)

Although this officially is their second full-length after "below the under" in 1999, the band itself considers this as their "proper" debut album, because The Color Red has developed a lot since 1999. They have played lots of live shows and also a new drummer, who brought a whole new feeling towards music and a new vibe towards their songs along with him, joined the band. The thick wall of guitar sound with lots of pumping and grooving riffs remind me of a more poppy version of Deftones. All songs come along with lots of emotion and melody. Although The Color Red have a rather sound of their own already, I'm sure that if you are into bands like Deftones, 311 and Papa Roach, you will like this as well. Good record that definitely does not deserve to just be labeled as nu-metal, because The Color Red has more to offer than that; good and driving pop/rock music with very characteristic and emotional vocals for example. (EJ)

## Coming Of The New Messiah-Diseased CD (Surprise Attack)

These nine songs rush by like a hurricane! The combination of brute furious hardcore and fast metal, together with the murdering tempo accelerations, crazy breaks and turnings make this one a must have! This oiled New Zealand hardcore machine is one of the most pleasant newcomers of this past year for me, and I'm definitely willing to convert myself to this Messiah! (EJ)

## Congress-Stake through the Heart CD (Goodlife)

Wouldn't it be cheesy if I'd call this CD the 'stake through the heart' of Congress' credibility? Jokes like these would be funny if it wasn't for their glorious past. I remember I picked up their first album. In stead of cowardly mixing metal with hardcore, these guys played 100% metal. Congress truly was an inspiration to a whole new movement in Europe's hardcore community. Times change. 'Stake through the heart' is but a shadow of 'Blackened Persistence'. Congress has become a parody of it's glorious past. Let me emphasize that yours truly is among those that wished Congress could maintain it's level of excellence. With a broken heart I hereby declare Congress a relic of the past. Congress is dead, long live....who? For those that wish I would cut the bullshit, the blasphemy and the impertinence displayed here let me try to describe their CD objectively. Musically the songs on

this CD don't differ very much from the songs on 'Angry with the Sun'. Their singer still has one of the best throats of Belgium, but it struck me that even more than on the last CD their lead guitarist and chief songwriter Josh does a lot of backing vocals. As I said, this is by far Congress' weakest attempt, musically. As for the lyrics: they miss the passion, and the dark poetic undertone most previous releases had. Let's end this review with all the things I actually did like on this new release. I liked the singing parts on 'In bad blood', I liked the Norwegian black metal parts towards the end of the CD and I liked the Sloyaresque (South of Heaven) intro on 'Overlord'. This is not a good buy, if you haven't heard any of their previous releases please get those CDs in stead of this. With tears in my eyes I will listen to 'blackened persistence' for old time's sake and try real hard to erase this CD from my mind. (EB)

## Control The-sidearm CD (Reflections)

7 songs in less than 10 minutes, That's even fast for releases on the Reflections label hehe. This release lacks the power, the fury and the enormous massive and thick production I'd like to hear from a band making this kind of hardcore, cause this style has to blow you off your chair if you know what I mean. When continuing delivering releases like this, The Control will never stand out from other average bands playing this style of high speed hardcore. Therefore I prefer listening to the I Dely release for instance when I want to hear this kind of hardcore. The booklet features some great drawings and has a very clear lay out though! (EJ)

## Conviction-Kill it CD (Thorp)

To be honest, I never thought this CD was going to be released. I gave up on hoping some label putting it out. People have been talking forever about the release of a Conviction 'complete discography' CD. At least, over here in Europe because there had been talk of Lifeforce releasing this record a couple of years ago. This never happened though and some smart kids at Thorp finally decided to put this record out from one of the most influential straight edge bands from the beginning of the nineties. Conviction were pioneers introducing metal to hardcore music. At the time when a band like Earth Crisis just started out playing and didn't even sound like what the majority of kids know them from, Conviction were already doing their thing. Somewhere in the fall of '92 or winter of '93 (I'm not for sure...), Watermark records released their groundbreaking 7" with three incredible intense songs that made me want to kill every motherfucker who didn't have the edge while riding my skateboard. These kids carried out the straight edge message while playing quite angry and metallic music. Something very new back in those days when labels as New Age records were the big thing everyone was totally into (including myself of course). The song 'Numb' is one of my all time favourite songs. The funny thing about this record is that it's still great to listen to whether you're familiar with this music or not 10 years after date. You can't really tell these



songs were recorded 10 years ago. They still sound refreshing and tight while the production of some songs on this record are as fat as hell. Now, when looking back I can only conclude that Conviction was the beginning for all involved band members for other great bands such as Despair, Turmoil, Earth Crisis and most recently The Promise. Now you can question what would have happened if there wasn't Conviction... Damn, I just don't understand how underrated this band was because this is what it's all about... originality... brutality... sincerity... and straight edge... (JP)

# **Convinced The Band-The way of life 7" (Stick To The Core)**

I persist in saying that The band Convinced most important influences are clearly derived from what their home country Sweden is well known for on musical level; power metal! The opening chords from the song 'The way of life' definitely underline this. Musically Convinced rocks like a house which is not weird for a band playing around for a couple of years and after releasing a whole bunch of records in all these years. Jessica's lyrics are again based on sensitive topics such as love. Her voice became more mature over the years and essentially Convinced is hard to imagine without these characteristic vocal parts. Yes, this band is interesting and not boring. The band Convinced is a good buy for kids who're into melodic punkrock music with a twist of Swedish metal. (JP)

# **Cornflames...tonight, soon or forever CD (Funtime)**

There's a theory on how everyone in this world is connected together by no more than 6 social strings. This theory came to mind when I realized I'd heard so much about this band, before ever hearing them, before anyone within hardcore pointed them out to me. It was Willem, one of my Belgian friends at University, who knew I was into loud music and wrote for this magazine (and nightwork.org, shameless self-promotion) who pointed them out for me; he knew some of them from working in a local youth-center. Anyway I was surprised to see this CD ending up in my CD-player and naturally I was anxious to hear them. I'm sorry to say that I cannot really get into this CD as much as I wish I could, sorry Willem. Cornflames play hardcore-influenced indie-rock, and they do a great job. The melodies are catchy and emotional, the singer has a nice singing voice, especially when he sounds coarse and there nothing wrong with the song-structures. But there seems to be lacking some sort of spontaneous energy, some of what they would have been calling 'Soul' in the Seventies. I were to assume that these guys consciously chose to be an emo-rock band (knowing all too well that most bands would never consciously call themselves 'emo'), I can only conclude that they have managed to completely master the style, but are in fact lacking the emotional part of 'emo'. This sounds a little too harsh; I really did enjoy the Cornflames now and then, but the experience just wasn't memorable enough. (EB)

# **Count Me Out-Permanent CD (Reflections)**

Heavily influenced old school, youth crew mixed with the modern Boston sound, plus a very rocking touch to it, that's the best way to describe Count Me Out's best release so far. They have added some rock influenced hardcore, comparable to The Hope Conspiracy to their sound, which was already very influenced by bands like Chain Of Strength and Turning Point. A very good and pure hardcore record with lots of energy and sweat that makes me look forward to their upcoming European tour this winter. (EJ)

# **Course of Action-Carving our way by tearing our faith CD (Goodlife)**

In between all the crap that Goodlife seem to be releasing the last few years (who could take any label seriously whose subdivision's called the final beatdown?) there's the occasional gem. Pearls for the swine I'd say. Imagine mosh, early nineties metal and emo mixed together. That might sound scary, but this is soooooo hot! It's impossible to write this review and listen to the CD at the same time, because you're constantly singing along, banging your head, or crawling on the floor, desperately raising your hands towards the ceiling. These guys switch from early emo to double-bassed metal (think Firestone, or any other early nineties metal influenced hardcore band), as the singer just as easily whispers, screams, shrieks, cries and proclaims his emotions, his political views, heartbreaks, etc. Tears appear in my eyes during the fourth song, which starts out with an simple acoustic riff, with a guitar which sounds slightly out of tune, during which the singer in a monologue proclaims his love for his girlfriend ("you, you are constituted on three words: who are you? who are you, I ask you?") and then breaks out in emotional screaming, with harsher riffs. It's the part when the singer stops talking and starts screaming which is one of the best things I've heard in hardcore lately, he sounds so fucking sincere, during the talking, and seems to be overwhelmed with emotions when he breaks into screaming. The best thing about the sound is that it's raw and unpolished, guitars that seem slightly out of tune, singing which is slightly out of tune and the occasional guitar feedback which luckily wasn't filtered out. This gives this CD a live feel to it. The lyrics are pretty good and seem to deal about a variety of subjects, ranging from politics, to personal issues, the latter somehow more eloquently than the first. If I might sound surprised in this review it's because of these kids age, I think most of them were about 18 years old at the time of this recording, but this CD, although radiating with youthful enthusiasm, sounds really adult, or wise for lack of better words. Seeing them live disappointed me somewhat, because they sounded too much like a typical Belgian metalcore band, but I'm sure they were just too intimidated by the cheesy metalcore shit their Goodlife colleagues produced that day. Great debut! (EB)

# **Crawspace Vs Full Court Press-The Art of Warfare CD (Gangstyle)**

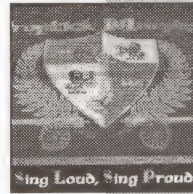
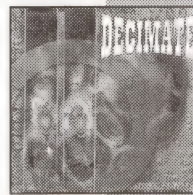
LB Chapt niggaz, in yo face bitchiez! Yeah that's right, from the mean streets of Belgium Limburg come two of the meanest, baddest MoFo bands you'll ever lay your eyes on. I'm not really into this tough-guy hardcore anymore. I mean listen to this: "We'll always breathe down your fucking neck, motherfucker!", shouted at me with anger. I hate people breathing down my neck; when I'm in church for my grandparent's annual remembrance and all the people kneel on those little wooden seats to pray, while I remain seated, there's always some old folks breathing in my neck. Does God hate Smint? Anyway, Crawspace starts with a WWF intro, which is kinda funny, followed by some kind of chaotic mosh metal which rarely tickles my imagination and a singer that growls and hisses on top of that. But I guess it works out fine on the dance-floor. Full Court Press modestly blows away Crawspace on this disk. The music is that same metal mosh mayhem again, but less chaotic than Crawspace. Plus the singer sounds so much more diverse and like he actually means it. While the Crawspace vocals sound more pre-conceived and forced. Again lyrically both rarely ascent the "you stabbed me in the back and now you'll pay the fucking price" routine we've heard so many times before. The singer of Crawspace seems to be a real bad-ass, threatening people while the singer of FCP seems to have more personal issues. That's why the FCP lyrics are more interesting, although they can hardly be described as classic poetry. The packaging is simple, not very exciting but not bad as well, plus I really like the whole crew posing on the back picture. Looks like I could cap some (not all!) asses in there. (EB)

# **Creep Division-s/t CD (Banner/ Gangstyle)**

You know the story: a bunch of hardcore superstars hailing from such bands as Sick of it All, Good Riddance and Fury 06 come together to jam one day and somehow this turned into a band called Creep Division (who cares exactly how?). I guess it's the apparent fun they had while playing their music which makes this a pleasant CD. Musically Creep Division is nothing new under the sun; they sound like an average '85 band, mid-tempo, slightly melodic old-school with tons of sing-alongs etc...you know the deal right? The songs are short and lyrics seem to be packed with all the hardcore cliches we learned to love so dearly. The layout is probably one of the worst I've seen in a long while. 18 short songs provide 30 minutes of sympathetic entertainment, nothing more, nothing less. (EB)

# **Cross My Heart-Temporary contemporary CD (Deep Elm)**

I couldn't believe my eyes as I read that this release was recorded after only four practice sessions (just two with their bassist), because this is definitely not 3 chord music. The songs most of the time sound rather poppy, but often contain some very complex arrangements. The wounded vocals describe some difficult parts in relationship or reflect the thoughts of someone with a crying heart. This is very sensitive music which most of the



der with each release. After 'Halo in a Haystack', 'Petitioning the Empty Sky' and 'When Forever Comes Crashing' they already gloriously earned their royal status, nonetheless 'Jane Doe' makes them reach an even higher level. (Yes, me listing the titles of their previous albums WILL make you buy them) Enough already! What makes this record so special? Well, the mere fact that it doesn't feel like a record, but like a magnum opus. Converge makes Art. Capital A, you saw it right. I dare you to name one band that can come close to what these gents are creating? It took them 3 years to write this new full-length and it's pretty obvious they took that time to push their 'mind altering-metallic-mathcore' to unknown territories. And it paid off, as 'Jane Doe' turned out to be their most unremitting record to date, guaranteed to come across as cathartic and passionate. Inexperienced listeners reportedly spastically fall to the ground after their first exposure to Miss Doe. And how can I talk about converge without mentioning Jacob Bannon, who once again made a stunning lay-out for the 28-pages-counting booklet. Lyrically Bannon's main inspiration was a sour break-up after a steady relationship and the risk of losing one's own identity due to such incidents. Swallow. And the music? Harsh, calculated to the second, fast, hard-hitting and raw seem decent descriptions, yet still don't give the record enough credit. The perfection of this record should be inspirational for any other band and provides the proof that it's still possible to create something truly exceptional. Sure, it's still metal, but not just metal. If you thought it's a coincidence that Matt Ellard was 'Outstanding Producer of the Year' according to the Boston Music Awards, guess again! That 'year' would be 2001, marked by his work for Jane Doe!. If you don't have this record yet, dig a hole in the ground, push yourself in it and don't even bother to open your eyes anymore. ...and all the rest is silence. (JV)



# **Curl Up And Die-Unfortunatly We're Not Robots CD (Revelation)**

Three Las Vegas pimps got signed by Revelation after their excellent debut on Status. Why? Because they're hip, their sound is popular, they've got all the hook-ups with the Nevada mafia and there's a big hype around them. Well, screw the hype but CUAD definitely manage to live up to it! Ever heard of an album that's a perfect blend between 'Until Your Heart Stops', 'Jane Doe' and 'When Forever Comes Crashing'? No? Well, run to the mail or record store or whatever and listen to this fucker! Mall, that's right, it's still Rev, but who gives a damn anyway? CUAD will knock you down to the floor, put a sombrero on your head and poo on it! Seriously, this is an amazing release that sounds extremely tight, no wonder...it's produced by Kurt Ballou! Even though the Converge influence is somewhat too explicit at times, they've

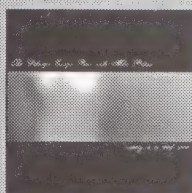




done their homework well and succeed in delivering a fresh and crazy record which will make your tongue hang on the floor. Songs like 'Doctor Doom, a man of science, doesn't believe in Jesus, why the fuck do you?' and 'Ted Nugent goes AOL' are nice examples of their complex metallic wall of post-deadguyisms (just came up with that term, pretty sweet, huh?), and also examples of their common love with labelcomrades Drowningman for sarcasm and cool songtitles. But don't be blinded by all this name-dropping. These guys are definitely doing something fresh, according to me because they translate their sheer metal offence to more 'acceptable' hardcore terms at times. Nice tempo changes, nice variety in levels of assault and there are even about 10 seconds that you'll be able to mosh to! 'Total Pandemonium' even has a chorus-ending that refers to 'Petitioning the Empty Sky'. Yes, that's once again Converge, so let that convince you! Most remarkable song on this disk is 'You'd be cuter if I shot you in the face' with it's -for them- slow eerie opening riffing, tuning down to bass and drums only which shortly thereafter get joined by their guitarbuddy and finally bursting out into sheer passionate pain. What you think it's done now? No, enter a semi-melodic part with marching drums, to once again have all instruments coalesce into a devastating finale with guitar experimentations all over the place. Essential music for the jaded generation! (JV)



## Dillinger Escape Plan The (featuring Mike Patton)-Irony is a dead scene CD (Epitaph)



The kings of complex, freaky, chaotic metal, mixed with explosive hardcore and freaky jazz chords are back. This time with one of my favorite singers of all time, Mike Patton, on vocal duties. I was looking forward to this release for a long time already, since one of my favorite live bands of nowadays, The Dillinger Escape Plan, were teaming up with the vocalist of a groundbreaking band that influenced lots of today's loud music and who made songs of which some I will keep playing for the rest of my life, namely Mike Patton of Faith No More. On their recent European tour, DEP already managed to do the impossible, namely to play an even more all crushing show that was even ten times better than the shows I saw of them 1.5 year before. The band members played even tighter, the sound was even fatter and there was also more variation during and between the songs in the form of clean tone jazzy chords, tempo changes and explosive breakdown parts. And one top of that, their new singer Greg also really added a new dimension to his band with his great brutal voice that fits perfectly with the music and his outstanding stage performance and charisma. In the past I always thought that a band like DEP didn't really need a vocalist, because it was one of the very few bands (prob-



times surely rocks and deserves a good listener at the more calm passages. (EJ)

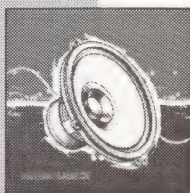
## Crosstide-S/I CD (Chapel Hill)

I fell asleep during this CD and woke up with a smile, so I guess they must have done something right. Crosstide plays a emotional type of indie-rock, which reminds me of Texas is the Reason and Sensefield. I guess they also have some Radiohead influences. Their music is nice, as in lovable or sympathetic. But as I said it soothes you to sleep, it typically starts out with careful rhythms, a non-distorted guitar and grows into a rocky tune when the guitars and drums are being played with more power, a sudden end after which the acoustic guitars start again etc. Their singer is probably their best feature, an emotional voice, not as whining as many of its colleagues in emo-rock. This is however what I call a mood-CD, you need to be in a certain mood to appreciate it, lonely, depressed or happy and in love. This is also not something to dance to, to flip out on. This CD is to be listened at night with a nice cup of tea, a huge pillow in your back, some olives, some incense, a good book or better yet, a nice girl and a do-not-disturb sign on your door. Good luck. (EB)



## Cub Country-High vinta high CD (Jade Tree)

Jeremy Chetelain is best known as the man behind the bass in Jets To Brazil, but this is his full length record debut as a talented singer and songwriter after a split CDEP with Utah Slim. As Cub Country Jeremy showcases his talents and affection for country-tinged rock blues. On this album, which was recorded in his apartment, Jeremy gets help from his friends, including members of Rival Schools, Euphone, Lunachicks, The Love Scene and Helmet. (EJ)



## Daltonic-Radio On CD (Phyte)

Great design by Jacob Bannon, as ever. Unfortunately Daltonic isn't that great. Punky, melodic hardcore. But it just won't work for me. I have no idea why. Maybe it's just the vocals that annoy me. Anyway, I can't deny that this CD has its moments, but there's just nothing memorable enough to keep playing it. (EB)



## Darker Day Tomorrow-Crazy like a killer CD (LifeForce)

Darker Day Tomorrow surely are very hard to file under. They don't really play metal, but it's not hardcore or just rock either. The first two songs made me think of a softer version of Fear Factory with vocals that reminded me of Paradise Lost in the old days. From the third song on however, the guitar riffs become less palm muting and staccato (I guess some people call this chugga chugga riffs, a term I never really understood) and more rock orientated with more angry and screaming vocals. This record might sound weird in the beginning but after listening to it a bit longer, you might really get into it. Does anyone remember Prong? (EJ)



## Darwin-As evolution continues... Demo tape (Hectic)

I remember Jorrit handing me this tape on the leper fest, I was immediately

impressed by the fantastic layout. At home I immediately started listening to it. Apparently they recorded this on only four tracks at their practice-studio, but the production is really great for a demo-tape. They mix emotional parts with extremely harsh and chaotic metal-esque parts, I guess it's this sudden transitions that makes it interesting. Even if the singer hadn't confessed to me that he was really into Jane, I would certainly have arrived at the same conclusion. In accordance to the music the singing suddenly changes from spoken to screaming as well. Lyrically this is really good, dealing about topics not spoken off a million times before and the lyrics come off as intelligent as well as eloquent. This is certainly a very good first demo, although I would like to see some musical progress on their next album because they sound too flat at times. They need that extra spark of energy. Plus the singer needs to broaden his voice, right now the screaming sounds forced. Again, a real good effort for a first demo. (EB)

## Darwin-Advanced CD (LifeForce)

I got this CD before it will be released by the almighty LifeForce records. I first heard of them through the internet site Nightwork. The name of the band already gave me a reason to check them out. Before I got this CD I got a demo of them. The demo was already blowing me away, so another good reason to check out more of this amazing band hailing from the north of Holland! So after having contact with some of the members, which are great guys, they promised me to send me some of the new material. If you put in the CD and it starts playing you can hear which band they are inspired by: Poison the Well. It totally doesn't sound like a rip off!! They are, I think, a better version of PIW. During listening to this CD you hear a total metal sound, double bass, guitar riffs, but through all this metal I also hear an emotional side of Darwin. There are a lot of very cool breaks, for example a moment that only the singer whispers some lines. They even have an acoustic song on this CD that is very good done and it's a nice break between the whole set of songs. The CD has 8 songs and covers 21 minutes. My favourite songs are: Mental Nourishment, Unborn Dream and Ancient Giberish. Hopefully this band will bring out a lot more CD's in the future. (JJ)

## Darwin.Radio-Brand new evolution CD (Ides Of March)

If I had to compare this to something, I would say Monster Magnet playing hardcore, because darwin.radio play some kind of space rock hardcore which, together with the vocals, remind me of Monster Magnet. Some parts also remind me of the current Cave In sound, and then particularly their more psychedelic wail of sound climax parts. In the beginning it might be a bit hard to listen to this, but let this band grow onto you and you might discover something beautiful. (EJ)

## Dashboard Confessional-So impossible EP (Vagrant)

It's just a matter of time until Dash-

board Confessional will get prime time airplay on all mainstream rock TV and radio shows. With this 4 song EP Christopher Carrabas continues where he left off on the full length. Four beautiful acoustic guitar songs with lots of dynamics and riff changes. The most characteristic of Dashboard Confessional and what makes this so special in my opinion is that you can feel the emotion behind every guitar strike. I can already see the posters on the billboards announcing the stadium show of Travis and Dashboard Confessional. My question would be: who will be supporting for who? (EJ)

## David Singer-The Cost Of Living CD (Deep Elm)

David Singer is a part of the Chicago-based band Kid Million. This debut solo album is impressive. He plays almost every song all the instruments by himself, piano, guitar, trombone, keys, loop and a lot more. Some of the songs are reminding me on Beck meeting the Beatles. All the songs are totally different, some are typical emo, the other is almost hip hop. Great variety, I didn't get bored after listening to this CD 3 times after time, because every time I listened I heard new sounds. The songs are very catchy, after listening it the first time I was already able to sing along. At the moment David Singer is one of my favorite songwriters. David Singer is currently recording his second full-length album for Deep Elm Records, but I will not be surprised to see David on a big label soon. Fans of Elliot Smith, if you can get it, do not hesitate. (JJ)

## Downcore-Entertainment for the rest MCD (JTTP)

Downcore, from Hungary, used to be a classic hardcore band highly inspired by bands like Cro-Mags. However, nowadays they play driving crazy metal and they do it damn good. The crazy rhythms and noisy chords are fired at you with an enormous amount of energy and are packed in a very good production. The last song, a techno remix of one of their older songs, is also very interesting and lies somewhere between The Rise and Atari Teenage Riot. Outstanding (double bass) drum parts during all songs too by the way. (EJ)

## Daylight-Vague pictures of amazing moments CD (Incendiary)

Don't let this band's logo and the dark, sinister cover of this album mislead you, because judging from those, one might expect an album that was all about metal, metal and even more metal. And you can say about Daylight what you want, but this is absolutely not a (false) metal band. This German band plays very emotional and driving hardcore with screaming vocals. The clean tone parts with modest, sometimes almost spoken, vocals together with the melodic vocal parts on climax parts keep some of these songs very alive. Surely an okay record, but overall this was done better by lots of bands before. (EJ)

## Dead Blue Sky-Symptoms of an unwanted emotion CD (Goodlife)

Well, what shall I say about this? I



love the title of this album and I like the female vocals which appear now and then and I am also into the acoustic intros and keyboard intermez-zos, but I'm just not into the heavy aspect of this album (about 95% of the total). Therefore it's very hard for me to listen to the full length, more than 50 minutes, of this album. Black metal influenced hardcore just isn't my cup of tea. (EJ)

## Deadguy-I know your tragedy CD (Hawthorne Street)

I used to feel so alone in my adoration for Deadguy. It might have been the last struggling moments I had in puberty, but I felt like nobody could understand why I liked them. Here was a band that was so different, so chaotic, so utterly coarse that I felt I must have been the only one to actually like them. These last few years I discovered how many people were actually feeling the same thing. How could anyone else appreciate something alien like this? But in retrospective, would any of these new chaotic bands have existed without Deadguy? They probably would but Deadguy did define at least part of the sound. Deadguy split up quite a while ago, and for no real apparent reason whatsoever they decided to bring out a posthumous CD with live footage at CBGB's and a never released Black Sabbath (electric funeral) cover. And I'm glad they did; having never actually seen Deadguy live I would have spent my whole life wondering if it weren't for this CD. The live stuff is pretty intense, with a reasonable recording sound (actually this is probably as good as it gets if you're taping it live). The Black Sabbath cover is nice but rather obsolete with the old Sabbath back together. I really enjoyed this CD, but it got me into a nostalgic mood for god's sake! (EB)

## Deal The-St 7" (Sobermind)

With this debut record Belgian old school rockers 'The Deal' are here to set a deal. At least that's what it seems to be like. The singers' anger is boiling in all four songs about issues he had to face in the past and still piss him off in some way at the moment. The Deal speak out, old school style! Jump and go, sing along parts, it's all there. Not boring like the majority of old school bands nowadays but done in a very professional way with lots of variation that keep you listening to the record over and over again. This is definitely a great and pissed off piece of work that rocks! (JP)

## Death Before Disco/Severance-Split CD (Eyespy)

Two Belgian bands share this disk. Death Before Disco try very hard to sound like a Hydra Head band, but never really come close. Their music is all about hectic guitar riffs alternated by some slow sludgy parts. The melodic female vocals that appear sometimes sound nice, but the band as a whole can't convince yet. The sound quality of these 4 songs is also rather poor. Although Severance are from Belgium too, they sometimes totally have a typical Swedish sound (think late Abhinanda, Nine). Their sound has lots of rock 'n' roll and rock influences. Apart from this Swedish sound, their songs are rather fast and straight

ahead. The rock and catchy side of this band want me to hear more of them, the fast and straight ahead parts don't. (EJ)

## Death On Wednesday-Buying the lie CD (Gold)

I found it hard to define why I think this band is so special. Of course there are all kinds of factors that make Death On Wednesday what they are: catchy melodies, the perfect balance between punk rock, indie and pop. The two factors which give Death On Wednesday their very own face are in the first place, the continuous and infectious traditional rock and roll drive during all the songs and in the second place, and maybe the factor that is most important when listening to this band: the warm and exclusive rock and roll voice of their vocalist and guitarist Nathan. I don't really know how to explain it, but his voice just is very pleasant to listen to because it's so warm and often very laid-back, but sometimes also rather high and on other moments more furious. A rock and roll, punk, indie must have! (EJ)

## Decimate-In the name of a god CD (Blackfish)

This is hardcore/metal in its most heavy and aggressive form. I was literally overwhelmed by the enormous energy and fat sound when the first song after the intro started blowing out of my speakers.

The amazing double bass drum parts, the constant tightness of every played note and the beautiful acoustic fourth song prove how good musicians these guys are. Add to this a couple heavy and crazy breakdown parts, and what you have is fatal weapon that is called Decimate. The lyrics are direct and straight in your face, so you can sing along in no-time. With this first MCD after their demo in 1999, Decimate in one time reached the top of European bands playing this style of heavy hardcore. (EJ)

## Degradation-Homeward bound CD (Competition)

This German band has already been around since 1996. Although they have already released a couple of 7" on various labels, this is only their first full-length album. Main reason for this is that all band members were constantly involved in other bands. The music Degradation play can be described as very fast, raw and aggressive hardcore with plenty of parts to dance and go crazy to. As the album goes on, I more and more get into this band. A convincing first album! (EJ)

## Depraved The-Feel the pain of broken hearts CDemo (the\_depraved@hotmail.com)

Before putting on this silver disk, I expected that I was about to listen to some melodic, average and often maybe amateurish catchy punk rock, because that's what I remembered of The Depraved when thinking back of the few times that I saw this band perform live a couple of years ago. Therefore I was very surprised when these five tracks started off with a nice clean tone and modest first part of the song, followed by the traditional punk rock they used to play in the past, but not for long, 'cause therefore these is too

much variation in and between these songs. Melodic, clean tone indie rock parts are alternated with catchy mid tempo and fast punk rock parts and more furious parts with sometimes even screaming vocals. All this variation is also the strength of The Depraved I think, because this will automatically lead to appreciation by lots of different people. I don't think the lyrics of this CDemo need any further explanation, because the title of this Demo and song titles like "am I to blame?", "some things never fade" and "the right decision" speak for themselves in my opinion.

This is a really good Demo which never gives me the impression that I'm listening to some DIY recordings taped at one of the band's rehearsals. And all this good music comes from the South East of Holland. I'm curious what the future will bring for this promising band. When playing lots of shows in the near future and when developing a bit more, I am sure that the next release of this band could be a very pleasant Dutch surprise for a lot of people! (EJ)

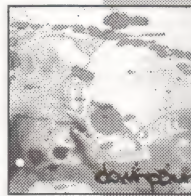
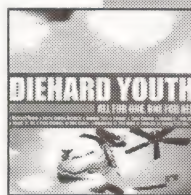
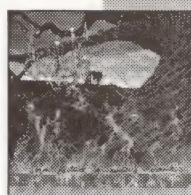
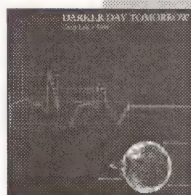
## Devil Inside-36 Karat (Alveran)

After looking at the cover of this CD and combing this with the band name and the type face they used for their logo, I totally expected tough guy lyrics, but fortunately I was proven wrong when taking the time to take a closer look at the booklet (nice, professional and very clear layout!) All personal and sometimes very emotional lyrics are in German (except for one song in Turkish) and some passages are translated in English so everyone can get the main idea of what each song is about.

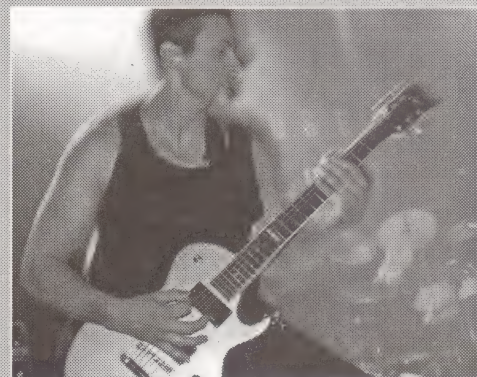
The music this German band with Turkish roots plays is a mix of very metallic hardcore mosh and crossover, with lots of hip hop flows and grooves. I am sure that people who dig this style of music, will definitely go nuts while listening to this band or attending one of their shows. (EJ)

## Diecast-Day of Reckoning CD (Now or Never)

This doesn't sound like the Diecast people were expecting to hear. I was expecting more of the chugga chugga sort of hardcore they perfected on the Undo the Wicked CD, but this is way more metal. Diecast could do real well with the new generation of metal kids, combining really tight Slayer/ Fear Factory riffs and V.O.D. Imprint-esque screaming with mid-paced metallic riffs and melodic singing. The whole CD made me think of Fear Factory with an occasional hardcore influence, especially the drumming, which is incredible. I'm still not sure whether to like this CD or not. The problem is that this is certainly a piece of extremely well produced metal, but I can't help but feel that Diecast sound too much like a mainstream act. Maybe the core of the problem lies in the last sentence: Diecast consists of some really talented musicians, who make some highly accessible music, but this is metal that is (extremely well) 'produced', rather than a direct reflection of their emotions (which makes me sound like some boring Romantic). One example: on their seventh song they have a slow riff without drumming which is



bly the only one) whose music was all that mattered, no matter how good the vocals were, because the music was so damn good and complex, but also tighter than tight at the same time. But the new vocalist proved me wrong. I watched their whole performance with open mouth and admiration and talked about it for days afterwards. Before I start talking about this record, I have to make one thing clear, namely that this is not the kind of music I regularly put on at home and sit back to, because in my opinion this is a kind of band you have to see play live while listening. Ok, then let's start talking about this EP now. The first conclusion is that I find it easier to listen to a DEP record at home now, because the songs are more varied. There are more riff changes than ever, but even more responsible for the variation are the differences in dynamics, the tempo changes and the changes from distortion to clean tone and vice versa. Sometimes the songs also slow down a lot and make room for very subtle, intense parts. The characteristic vocals of Mike Patton at some parts give me the idea that I'm listening to a Faith No More song, which is totally awesome of course. But those moments never last long of course, because all of sudden that typical DEP sound starts blasting out of your speakers again. The Dillinger Escape Plan simply remain progressive with everything they do, something they have in common with that other earlier mentioned band, Faith No More. Therefore I don't think it's weird that DEP and Mike Patton collaborated on this record. A show or record of The Dillinger Escape Plan is a journey on itself that never can be imitated by no one. (EJ)



## Earth Crisis-Slither CD (Victory)

While 90% of the hardcore scene is talking shit about Victory, this label keeps on putting out highlights in the great amount of hardcore releases, remember Buried Alive and Grade last year?, or even a better example, remember this year's Boy Sets Fire album which I knew (and believe me, with me lots of other people) was my favourite record of the year in May already. And then all of a sudden there was the new Earth Crisis, what a hell of a record! When listening to this for the first time I already heard everyone sulking and whining that this isn't the old Earth Crisis from back in the days. Well, listen fools, did you ever heard of musical progression, or is this something new for you 17 year hardcore since yesterday kids?? I also like the 'all out war' and 'firestorm' 7-inches a lot, but does that mean that they have to keep playing this same mid tempo riffs over and over again, only two tones higher or lower every new record? I don't think so, there are tons of copiers out there who do this already for them. And if I want to hear that old EC sound, I just put on those EP's and enjoy listening to them.





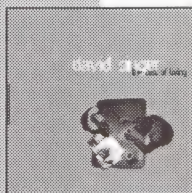
But right now I simply like listening to this new album more than listening to 'gomorrah's season ends' or 'destroy the machines', simply because musically this is so much better and varied than those albums, therefore 'slither' definitely can be found in my personal Earth Crisis top 3. I also heard a lot of people thinking: well it seems Earth Crisis wants to reach a wider audience and they are earning money right now, that's not hardcore. So fuckin' what if they earn a lot of money? These guys aren't eighteen anymore and some of them might have wives and children, so what's wrong with earning some money to support your family? And about the wider audience, I don't see a single problem there either. What is wrong with trying to reach as many people as possible with your message of veganism and animal liberation? If, for example, only one kid in an audience of 15,000 people that came to see Fear Factory or Slipknot live starts to think about living his life the vegan way after he saw Earth Crisis performing live, this is only good in my opinion. And the message? Well, the message is still just as radical as on their first releases, it's just said in a less direct way (ever heard of intelligence?). So summarizing I can conclude by saying that there's nothing wrong with the new EC-album (the only thing I don't get is that the biography that came with this CD (not the original Victory bio!) says that everyone that likes Slipknot, RATM, or System Of A Down will want this record, while 99% of the time I hear nothing back of those bands at all. If you have to mention one 'big' band, then please mention Fear Factory, especially the melodic singing of Karl on some of the choruses of these songs reminds me of FF). This band just made a lot of progression and are ready for the new century with their new and fresh sound. After all these years these guys are still vegan, still sxe and still dedicated to everything they stood for since the beginning of this band. Respect! (EJ)



## Elliott-False cathedrals CD (Revelation)



With this album in their back pocket, the success of Elliott will reach until far outside of the hardcore community. Everything about this record is so polished and so well structured. 12 beautiful emotional rock songs with vocals that sometimes remind me of Radiohead's Thom Yorke, while the songs as a whole often are so brilliant that I don't see a reason for not buying this record when you are into a band like Manic Street Preachers, because Elliott definitely isn't inferior to this band. (EJ)



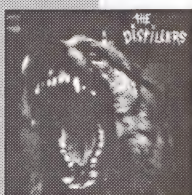
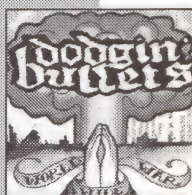
## Diehard Youth-All for one, one for all CD (Warfare)

Good quality youth crew from California! Lyrics are clever and contain plenty of sing along parts. When looking at the back of the CD booklet, it's obvious which band has been/is the main inspiration for these kids: 7 Seconds. They emphasize this even more by covering "young till I die", which is always a very nice cover songs of course. I'm sure this band also kicks ass live when looking at some of the pics. Their vocalist should consider taking part in high jump competitions. Damn, this kid can jump high. By the way guys: do I smell some New Kids On The Block influences in the song "hangin' tuff"? (EJ)



## Disgusting-The aurora realis Demo (P.O. Box 26, 33710 Navia, Spain)

It's always cool to review something from which you absolutely don't have an idea what to expect. This was also the case with this tape from Disgusting from Spain. And if the unexpected also turns out to be good, then it is even more cooler. I especially like this tape because so many different influences from different types of music can be heard. I hear some very metal parts (during the first song I even hear some tendencies which go towards black metal), very aggressive snarling vocals, power metal parts with now and then some more technical guitar pickin' or even a solo, hysterical vocal parts, vocal parts which make me think of traditional Arabic music (like Mean Season used to do), straight forward hardcore parts, and more... So it's clear that this band doesn't focus itself on one particular genre in hardcore and that there's enough variation between the songs. Also important: these kids have something to say! All lyrics are accompanied by explanations and are dealing about things like sexism, hoping for a better future, the destructive working of capitalism, the general expectations of life which people want you to strive after and the essence of punk and hardcore: revolution and rebellion. (EJ)



## Distillers The-S/t CD (Hellcat)

The next time you see one of those sub-urban, middle-class Offspring punks, the next time you get a glimpse of one of those obnoxious Nofx girls, beat the fucking crap out of them and force them to listen to the Distillers. Next time these kids will think twice of calling themselves 'punk'. The Distillers play genuinely loud, genuinely coarse, genuinely distorted punk. These three chicks (yeah you heard me. I know what you're thinking, but usually women like this already have a boyfriend somewhere) and a guy (maybe he's available

though) don't make very experimental or innovative music, but at least they know how to play music to kill. They sound like the Lunachicks mixed with Rancid. The singer sounds like she's been on heroine for at least ten years, actually she really sounds like Courtney Love before she went to whore herself before the industry. And I really love the singalongs. Whooooooooooh oh whooooooooohhh!!! Too bad that whoever wrote the lyrics hasn't been able to ascent above adolescence which makes their more political lyrics a potpourri of stale slogans, maybe they should stick to the more personal lyrics as those are quite okay. Their music is really good. As far as it means anything, the Distillers definitely deserve the Ernie sign of approval. (EB)

## Do Or Die-Heart full of pain CD (I Scream)

I saw this band the first time playing about a year ago and I was blown away by them. They release so much energy on stage that they will get every crowd moving. Later on I saw them playing more shows and I everytime the same story, lots of energy, tight set and a crowd going crazy for them. I started looking out for their debut full length for some time and I was expecting alot from them. Well now I've listened to this cd for some time now I must say that they not full fill my expectations. Not that this is a bad cd or bad recordings but they they don't have captured on cd what makes them so special when they play live. But that's just my opinion cause I just saw them playing again the other day and telling on the reaction they got lots of kids are in to this cd big time. So if you're into metallic hardcore make sure you check this cd out and make up your mind for yourself. (guestreview: MS)

## Dodgin' Bullets-World Wide War CD (Facedown)

Another release from this hardworking label. This is the follow up release to "Soundtrack to the end of the World". For those who never heard of this bands, it's the result of members of No Innocent Victim, xDisciple, Shockwave coming together, having fun and destroying the stage. You can see it as a kind of Path Of Resistance, some all stars playing that REAL hardcore style. Some other all stars are also appearing on this CD: Mr. Roger Millet of AF and Andrew of Figure Four. What a party, all of these people together on one CD! Have fun! (JJ)

## Down And Away-Who's got the deliverance CD (Rockstar)

Good raw street punk with melodic sing along choruses from Sweden! Lyrics deal about issues you can (must?) expect from a band playing this kind of music: resistance against a world that is more and more ruled by violence, lies and injustice. Very good release with a great production on this German label! (EJ)

## Downpour-Footsteps over our heads CD (Alveran)

This band from Atlanta, Georgia, describe their style as "Maximum Punk Rock". A bit confusing in my opinion, because what I hear is very powerful on sometimes a bit experi-

mental form of hardcore/metal. This is not the typical predictable combination of hardcore and metal which has been done hundreds of times before. This blend sounds very explosive and because you can never predict what's coming next, you have already reached the last song of this album before you know. Lyricwise Downpour attack all facets of the present cultural infrastructure. It's hard to review this record because I don't know how I can make clear to you that this is something special. Just listen to this record yourself and I'm sure a lot of you will like this as well. (EJ)

## Downset-Check your people CD (Epitaph)

I refuse to spend a lot of my energy on corporate bands. Completely sucked dry by Mercury, Downset found refuge with Epitaph, to lick their wounds and start touring with other major assholes like Slipknot. Anyway, Downset was one of the first bands to successfully merge metal/hardcore with hip hop lyrics. Although their CD's weren't that bad, they were blown away by another hip hop/hardcore corporate sell-out band called Rage Against the Machine. Downset sounds a lot harder now than on Do we Speak a Dead Language?, there's the unavoidable Korn influence, there's more pathetic attempts on singing and the lyrics seem to have lost most of the political factor. That's it, the review stops here. I've checked my people and they all say one thing: "D.I.Y. or stay out!" (EB)

## Dropkick Murphys-Sing Loud, Sing Proud CD (Hellcat)

"Let's go Murphys" is what the people sing at the beginning of this cd and that's what they're doing...they go for it and how. This new album is the introduction to a whole new lineup...from a 4 piece they're turned into a 7 piece. Their old guitar player left the band and got replaced by 2 new ones and they also added a bagpipe player and a mandolin player to the line up. With this new line up they can kinda go further where the second one left. They've added some more traditional Irish influences and more than ones a band like the Pogues comes to mind. Speaking of the Pogues...Shane MacGowan (yes, he's still alive) dropped by to sing along. Everybody who loved the first two cd's can buy this one without a doubt. From the beginning of this cd till the end this cd is packed with great songs in the best DM tradition and the only advice I can give you is...buy the damn thing, put it in your CD player and Sing Loud and Sing Proud. (guestreview MS)

## Drowningman-The rock and roll killing machine CD (Revelation)

I had to give this record a couple of listening turns before I started to discover how brilliant this record in fact is. As I first listened to this CD, these 9 songs didn't really do much to me, but the more I took the time to listen to this album more carefully, the more I liked it, and now I'm totally into this band. The combination of aggressive chaotic and complex hardcore and some more melodic intermezzos with the corresponding vocals is great and really a must hear if you are into that Hydrahead or Relapse complex hardcore/



metal. In my opinion Drowningman couldn't have chosen a better title, this indeed is a rock 'n' roll killing machine. (E)

#### Drowningman 'Still loves you' CD (Equal Vision)

Drowningman seem to be busy bees. In a relatively short period of time, they've released an EP and a full-length on Revelation, and this summer their newest EP on Equal Vision saw the light of day. Their first 7" and LP on Hydrahead were breathtaking. Time passed, and gradually everybody paid less attention to these Vermonters, but their debut 7" on Revelation sure was a wake-up call. Mixing their harsh craziness with more melodic parts sure did the trick, and all of a sudden they were on the most-wanted list again. 'Rock 'n' Roll Killing Machine' was a pretty difficult album. It was less melodic than the 7", but also tended to be boring. So, this EP could be 'crucial' for the further existence of a somewhat forgotten old glory. But I'm afraid that the Drowningman sound is getting somewhat old by now. 'Still loves you' is a decent EP, but that's it. Don't get me wrong though. Knowing that this baby was produced by Jim Siegel who also worked with other Equal Vision bands like The Hope Conspiracy and American Nightmare and that Aaron Turner took care of the layout, it's obvious that you have a way above average slap of plastic in your hands. Music-wise, the songwriting is still great. Once again they've chosen a more melodic path for this EP, which works out great with a talented vocalist like Simon Brody. They seem to be creating their own style more and more, being less influenced by Deadguy, layering more uptempo 'normal' vocal parts with good screaming parts. But besides the greater attention for melody, there seems to be hardly any progress, which is a shame. I know that this is not the same band anymore that made 'Busy Signal at the Suicide Hotline', a record that had a pretty innovating sound at that time and which is still a great listen now. But the whole switching over from melody to more organized chaotic screamo-metal is getting somewhat boring. Drowningman are still definitely one of the leaders of the genre, but I think it's about time for them to work on a new formula. A great improvement on this EP however are Simon Brody's vocal skills. Not only that, but he also still manages to come up with somewhat more straightforward this time but good lyrics and cool songtitles. Favourite title for this release is definitely 'Living With The Awful Truth That We're Not As Cool As We'd Like Other People To Think We Are'. Musicwise the best new track is the opener 'The More I Get To Know You The Less I Like You', which is a nice short and powerful song with ofcourse that singalong potential that we've first heard on the 'How they Light...'. EP. The absolute best song on here is 'Weighted and Weighed Down'. Without trying to be too judgemental, I think anyone will consider it to be weird that the best song on this new EP is a rerecorded song from their first 7". Everyone knows how the buzzing of a bee in one's proximity can drive a per-

son crazy. I've got the feeling that not only Drowningman's buzzing has quieted down, but that they have also lost some of their venom over the years, because with every new release their sting seems to ache less. All in all, this EP will be astonishing in the eyes of someone who's unfamiliar with Drowningman. For the 'fans', it's still a great listen, but it's just not exciting anymore. (IV)

#### DS-13-Killed by the Kids LP (Havoc)

The Swedish fucks of Demon System 13 have totally surpassed themselves with this new full-length. DS-13 bring a somersaulting assault on your senses with a fierce and manic thrash mayhem that will make you want to knock out some teeth, scatter patches all over your pants and put the mock on your mother in law. With more variety in their songs than before, but still fast and catchy as hell and with the same good ol' 80s-style vocals, this is no doubt the best thrash punk album to have ever surfaced in Europe. 'Killed by the Kids' is one hell of a pissed off record that sounds as energetic, fast paced and frenzied as any of the classics. Besides the great music, these guys manage to write some smartass lyrics with a decent amount of humour in em and with a song title like 'We're Hardcore, You're Not' it seems obvious to me how essential this record is. Besides the headfirst punk rawk attack on here, there's also a kickass cover art by none other than Pushhead, making this one of those records that should only be purchased on vinyl if ones really wants to experience the magic. No need for Matlock to prove once again that Sweden is the hardcore mecca of Europe. File under classic. (IV)

#### Dying Fetus-Destroy the Opposition CD (Relapse)

This is by far the most impressive death/grind release of the past year. My friends actually wrote me a letter demanding I would immediately seize talking about this CD all the time. I still can't believe how powerfull Dying Fetus sounds. Dying Fetus is exactly how I want my deathmetal served, meaning aggressive, fast, political death/grind. The production is really good, Dying Fetus sounds so fucking heavy and at the same time really tight and still they've managed to keep a certain 'muddyness' when most 'well-produced' death albums have a tendency of sounding clinically. The first song starts off with brutally sodomizing several Morbid Angel riffs (there's two riffs in this first song of which I'm certain that they're faster and more brutal versions of Morbid Angel riffs played on the 'Blessed are the sick' album, I think I can even name one of the songs: Eternal Jihad, eh...i mean Day of Suffering). Anyone quite unfamiliar with this kind of music might want to brace himself, picture slow doomy death riffs, fast drumming, followed by extreme powerblasts, a duo of gruntes, one slightly higher pitched than the other, lots of really tight double bass drumming parts. The lyrics are politically influenced, dealing with various topics in a very direct manner. The layout is butt-ugly but interesting, the sleeve pictures a bankrupt Uncle Sam, the

insert features a Uncle Sam poster saying: "I want you to stop thinking and start killing" plus various other propaganda posters and images of uprising. Grow your hair and make sure you get this CD. (EB)

#### Earth Crisis-Last of the sane CD (Victory)

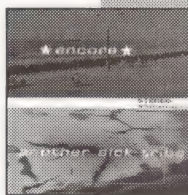
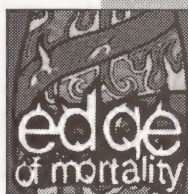
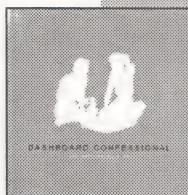
No new songs by EC on their final release before they decided to split up but 7 cover versions of some all time classics plus a song ("the order") that appeared on the 'stones to mark the fire' compilation and some demo versions of songs which already appeared on earlier albums. The "hell awaits" intro immediately blows me away and makes me listen with open mouth to this classic. Slayer can only dream about having such a heavy and devastating sound. Dang, the guitars sound like bulldozers. After a Led Zeppelin and DYS cover it's time for Black Sabbath's "children of the grave" on which Karl proves that he is a real good singer who can also sing more melodic stuff. The amazing cover of "paint it black" on which they give a real NY/Syracuse touch to this classic is so catchy and energetic that you want to hear it again and again, just like DK's "holiday in cambodia". Just like the other cover versions, the production of Misfit's "earth a.d." is very powerful. The last four songs are originally by EC. "the order" is a song with the typical old EC sound which appeared on a benefit compilation for imprisoned animal rights activist Rod Coronado. Anyone who has followed EC knows what "broken foundation" and one of my favorite SXE anthems "Gomorra's season ends" are about, so I don't think that these songs need any further explanation, except that it's always great to hear songs like this again. This awesome CD ends with "panic floods". (EJ)

#### Edge Of Mortality-S/I CD (Warfare Records)

I can imagine a lot of people going crazy to this band, because Edge Of Mortality knows how to play very powerful hardcore with a metal overtone like no other. The pumping and aggressive guitar and drum blasts are the foundation of every war anthem. The aspect that could restrain a lot of people from being totally into this band (this can also be just a matter of admitting for a lot of those people), is that Edge Of Mortality uses every lyric to spread their Christian conviction. Although I don't agree with the things these guys have to say, I must say that the lyrics are very intelligent and that I probably would agree on a lot points if they weren't related to a certain God or religion, because it's clear that this is a band with a mission and with something to say, although I also find it now and then a bit disturbing to read the word God, Christ or bible in every song. When listening to this band I am wondering if this band tolerates any form of violent dancing at their shows, or maybe people in the pit at a EOM-show kick and smash the living crap of each other with bibles in their hands and use them as a weapon God's or something like that, who knows... (EJ)

#### Eighteen Visions-The Best Of CD (Trustkill)

## music



#### Everest-The road less traveled CD (Join The Team Player)

A band that describes their sound as a mixture of the Get Up Kids, Alkaline Trio, Juliana Theory and Nelly Furtado stirs up quite some high expectations with me, so therefore I waited for the right moment to make sure that I could take all the time to sit back and listen to this, being very curious what this rather new, they started in fall 2000, German band would bring me. Now instead of comparing them to those bands, I would rather speak of influences and I'd say that Everest sounds more catchy punk and less indie than bands as Get Up Kids and certainly the Juliana Theory. What adds an extra dimension to their sound are the keyboard tunes, which remind me a lot of The Anniversary. Lyrics are very emotional and personal. Another thing, where's my Nelly Furtado cover? Because I couldn't discover any of her influences as this album was going on and on and drawing to an end, I at least expected a nice cover song of "turn off the light" or "like a bird" but my hope turned out to be false and pointless. But instead there's a beautiful ending after the last song: a beautiful and very emotional ballad that features piano and vocals only. Sweet record! (EJ)

#### Face Tomorrow-For who you are CD (Reflections)

I was already looking forward to this album for months. I can still remember as the day of yesterday when I saw Face Tomorrow play live for the first time. After their set, one thing was crystal clear for me: this is the best Dutch live band I ever saw. I have seen them perform quite often now and therefore my expectations for their first full-length were very high. What makes this band so good? Hmm, difficult question. It's the combination of the very intense music, which can be very modest but also very explosive or catchy, a certain vibe and atmosphere you feel at their shows, the positive aura/charisma of the band and the fun the band has while playing live. They also have the perfect vocalist for this kind of music. Their singer Jelle can do so many different things with his characteristic and unique voice: as well very warm clean tone singing as high vocals and screaming vocals. The 3-song single CD entitled "worth the wait" also promised a lot. 2 out of 3 songs of that (almost sold out at the time of writing this) single are also featured on this album, together with the four songs of their sold out and out of print "live the dream" EP. My first conclusion after lis-



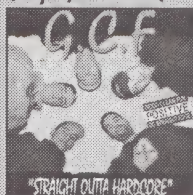
## reviews



tening to this album for the first time was that there are 4 peaks on this record: "worth the wait", "saved", "72 DFI" and "Live the dream". When comparing those songs, I immediately come to the conclusion that 3 of those 4 songs are very catchy and melodic 3 minute poppy indie songs that keep on playing in your head on and on after listening only one time. The rest of the album consists of more modest songs with climax and explosive parts. Don't get me wrong, these songs are also good, but I think those songs (except for the brilliant "live the dream" song, which simply has an excellent song structure with awesome dynamic changes and guitar riffing) come out better when playing them live in front of an audience that on this album, so that's one thing they can work on for their next record. If there is one thing about this band that I know for sure, it's that because the diversity and the talent of all individual band members, Face Tomorrow will be really big in the very near future already. Not only people who are into indie, emo or refreshing hardcore will love this band, but also a more mainstream rock audience who are into bands like Radiohead and Muse for example and who mainly visit concerts in the club circuit and/or go to huge summer music festivals will embrace this band. So I am sure that these guys can reach a very wide audience. It's just a matter of time until these rockers have played all the big summer festivals. This album comes in a very nice digi-pack by the way, with great looking artwork. Conclusion: a very good first full-length, but I am sure that Face Tomorrow on recordings still can grow a lot. When talking about live shows, this band already belongs to the top of what indiecore (that's how the band itself likes to call the music they play) has to offer. (EJ)

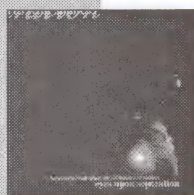


## Good Clean Fun-Straight outta hardcore CD (Phyte/ Defiance)



New album, same concept. 10 positive hardcore tracks with sarcastic lyrics. With this new album GCF continues doing what they always did, making fun of everyone and everything in the hardcore scene. These songs rush by in 15 minutes so

I don't know if I should really call this a full length album. Anyway, all these song are full of positively furious energy and I wonder if there is anyone out there who doesn't like listening to this band. Just like their previous work and their live performances these new songs again bring a smile on everyone's face. Just sit back, dance a little, fingerpoint now and then and have a good laugh listening to this record! Before I forget, while you're at it make sure to check out the vinyl version of this record that came out on Defiance records with different and very slick looking artwork. (EJ)



This is definitely one of best bands existing nowadays. They manage to mix metal with the emotion of pure hardcore. Chaos but solid and straight forward. The singer is screaming his lungs out of his chest. If you know eighteen visions and you don't have this album: shame on you! This album makes it worth to live and to remember why music exists. To fucking rock and dance! The Best Of contains three songs from their "No Time For Love" (Limited) 7" on Trustkill, five songs from their "Yesterday Is Time Killed" CD on Cedargate Records, two Songs from their "Lifeless" CD on Life Sentence Records, and one new song. All the songs on this CD are re-recorded to gives us the eargosms we get during listening to "Until The Ink Runs Out". So old songs with a heavy-rock-metal-emo touch! I recommend not listening to this CD if you: 1) are staying in a very small surrounding (because this music makes you move, for sure!), 2) don't have a mirror for playing air guitar, 3) on your first date with a very hot boy/girl. Some cool facts I found on their site: \* We don't know what's tighter, their music or their pants.\* They use the word "fist fuck" in a song.\* Although called toughguys, two of them are in hair school.\* Two of the guys are in Throwdown, and also two are in Bleeding Through. A few weeks ago Brandon Scheipati left the band to focus more on his band Bleeding Through - Which really rocks too! Ok, Buy this CD and Fuckin Rock! (JJ)

## Embodiment-The narrow scope of things CD (Solid State)

This CD is so much fun, however after 7 songs these guys become as transparent as a glass of water. Musically I guess Embodiment went into the direction that seems to ensure the most success right now: screaming vocals, emotional singing, poetic and personal lyrics. They certainly do a great job at it; if it weren't for the Deftones I would definitely think this band was good and original. Now I think they are good but they're far from original. The vocals are by far the most important aspect of this band. The singer has a real emotional singing voice, wrote some nice, thoughtful, personal lyrics, but lacks in power when he's screaming. Embodiment's music reminds me of more than just the Deftones, I guess I heard some traces of Shai Hulud and some of the more pounding variety of new-school hardcore which was so popular a years ago. Towards the end of the CD Embodiment heads into a more heavy sound, with more screaming parts. This probably wouldn't look bad in your CD rack, however if you only have a few bucks to spend, maybe you should consider taping this CD instead of buying it. (EB)

## Embodiment-Hold Your Breath CD (Solid State)

I know this band for a long time and everytime they are bringing out something new I am buying it. Since I am busy with more things than buying CD's I missed this one. Looking at their booklet made me curious because I saw they have a new singer. I was so used to hear Kris McCaddon his brutal voice. The first minutes I didn't know

if I would ever like this. The singer really sings! His voice is so pure and clean, it's great! It took me some time to get along with Embodiment their new sound, but this is really great! Buy this CD, for sure if you don't have anything else to do, and enjoy it! (JJ)

## Encore/Another Sick Tribe-Stereo split CD (25 Cent Records)

Two German bands who both have been around for quite some years now (Encore was formed in 1995 and Another Sick Tribe in 1991!), although I must admit that I never heard of both of them. Encore deliver 6 and Another Sick Tribe 7 brand new song for this split. Encore play a great style of driving indie/emo. All songs are very intense and are mostly melodic with warm vocals but also contain some screaming parts. A very pleasant first introduction to this band! Another Sick Tribe take something from everything and combine this into an aggressive and intense style of hardcore with mostly screaming vocals. Their music doesn't hit me at all though. (EJ)

## Endstand-Fire inside 10" (Combat Rock Industry)

What has remained clearly in my memory from Endstand's '99 release on Impression records is a band that captured the spirit of fast and furious old school sounding hardcore. Now, nearly two years later they return with an eight song 10" on the Combat Rock Industry record label from their home country Finland. It seems that Endstand, with this new record label under their wings, headed into a new and different musical direction. With only here and there some unexpected upbeat and fast dissapations that took care of their recognition on mainland Europe in the past with their previous releases, Endstand evolved into a heavy rock band where melodic guitarparts predominate. If you like your rock in the vein of Refused playing like Breach mixed with street punkrock parts, Endstand is your best bet. (JP)

## End This Day-Sleeping beneath the ashes of creation CD (Lifeforce)

End This Day combine melodic, fast metal with the energy of hardcore. They throw in some crushing breakdown parts that will guarantee murder on the dance floor. Vocals sometimes have a brutal hardcore sound, but are also often screaming or more hysterical. Each member of this band sounds very professional, from drummer to vocalist. Plenty of tempo changes, attacking chugga-chugga guitar parts and a massive overall sound, together with the earlier mentioned, make this a record that will last. (EJ)

## Entreat-St 7" (Choose Life)

This band already caught my attention on a sampler from Slovenian bands last year. Now they're back with two new songs on this debut 7". The song 'Belief in a young branche', is a midtempo rockish song with kind of a sad, emotional and dark radiation. The almost crying vocal parts fit perfect to the music and report perfect the sad lyrics to this song about giving up certain things in life. The other song entitled 'The boy with no reflection', is

another emotional song played in the same vein as the other already talked about song. Entreat like to do things in a different way, that's what I learned from this record, and they succeed. It's not groundbreaking, but for a punk/hardcore band it's different. If you're into emotional and dark (not gothic) music, full of emotion you should give this band a try. (JP)

## Eulcid-The wind blew all the fires out CD (Second Nature)

Another weird release from Second Nature. Eulcid is hailing from Boston. Their sound is pretty funny, they are mixing a lot of styles together and loving to play this. During listening to this band I hear a cave in influence, especially the guitar riffs. The singer sounds like a Englishman who is singing through the whole set of the rest of the band. Their music didn't bore me a moment because it's so varied of sound and style. In the beginning of the CD I hated this band, the singer who is just singing like a drunk Englishman but after listening for a while I just started to like this band. So I recommend listening longer or a few times to this CD before liking it... at least for me it worked. The CD has 11 songs and covers 34 minutes. (JJ)

## Every Time I Die-Last Night in Town CD (Ferret)

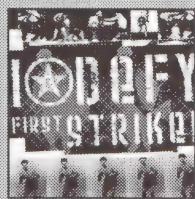
These repeatedly dying NYers got picked up by Ferret for their sophomore effort, and boyee, do they give an extra touch to that roster! After their previous record 'The Burial Plot Bidding War' which offered pretty mediocre tuned down metalcore, they must've started listening to some darn good records! With this new record they speeded things up and created a chaotic craziness which resulted in an energetic, passionate and technical vibe comparable to older Batc and Cave in in their 'Until your Heart stops' days. This is the first time since listening to American Nervoso that I've given a band the honour of being compared to Batc, so I'm not shitting ya! Starting with 'Emergency Broadcast Syndrome' they immediately display everything they have to offer: a fresh, witty, noisy and complex sound without making the mistake of so many wannabees of unsuccessfully trying to cram a song with as many breaks, riffs and whatnots as possible. 'Jimmy Tango's Method' and 'The Logic of Crocodiles' are two dandy examples of their sound, but 'Nothing Dreadful Ever Happens' is also a very remarkable song. The opening 5 seconds are in their by now familiar style, but then collapsing into distortion and slowed down vocals, reminding of Air's 'Virgin Suicides'. Alrighty, cool. As expected a full-on assault after that, which immediately collapses into eerie singing which will leave you confused as hell, to then finally hit you hard with instruments going wild and vocals sounding like Keith got a pitbull terrier hanging on his balls. Spasms all over the place! Overall Every Time I Die surprised the hell out of me by coming up with neat-o unexpected twists in their songs, overall great musicianship and a vocalist who seems to be able to manage about anything. The only little drawback is that the vocals don't quite sound pissed off enough. If they work on that and keep up the good work,







## I Defy-First strike CD (Reflections)



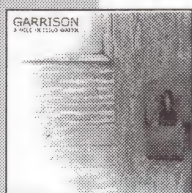
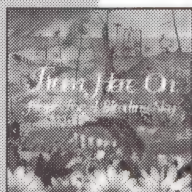
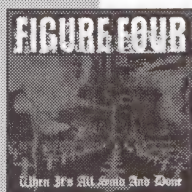
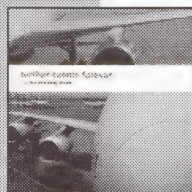
Those of you who have been around in hardcore for quite some years now, will probably immediately recognize the characteristic voice of their singer Raoul, who used to sing for another great band from the past, namely Veil. Together with drummer Flo, also ex-Veil, he started I Defy. These six songs will blow you away from the first note till the last. The production of these recordings is amazing. Six furious, ultra fast and very energetic pure hardcore songs with a well considered amount of melody and a slight wink to the Bridge 9 sound, while always remaining a very own sound, that is what the music of this German band is all about. The last song is an excellent cover version of DRI's "I don't need society". Together with Max Rebo Kids the best record coming from Germany the past year. (EJ)



## (International) Noise Conspiracy The -The First Conspiracy CD (G7 welcoming committee)



I can't help but give a short introduction to the Situationists ideas here as this CD is based on most of their ideas. The Situationists were all about taking control back over their lives, by living every moment as what they would call a 'situation construite', a constructed situation, in other words a conscious decision for adventure. At the base of their ideas was a neo-Marxist drive, a critique on consumer culture, capitalism, communism, anything that values production and the Spectacle over real adventure. There's one quote by Vaneigem that grasped me when I first read about them: "We do not want a world in which the guarantee that we will not die of starvation is bought by accepting the risk of dying of boredom." So what does this have to do with The (international) Noise Conspiracy? "Not nostalgic, not retro, but instead a detournement of music and politics and action and madness". That's what they say about their music in the 'lyrics', the concept of the 'detournement' being a relic of Situationist culture criticism meaning the twisting, or recontextualising of previously (mass)produced products of culture in such a way that it loses it's previous (bourgeois) meaning, thereby undermining traditional culture, stripping it from its images. Or in their own words: "Noise- in this case the idea of subversive sounds that could unlike the regular pop-group serve as an attack against music's function of the spectacle." Their music is heavily based on really early punk, or better yet pre-punk like The Who and the Velvet Underground, with a whole range of other influences like Motown soul, Ziggy Stardust and some raw blues. The result is real



In a time where tons of really bad and very poor metallic hardcore releases come out every month, which can be directly thrown into the nearest trash can in my opinion, this German band proves that it's still possible to come up with something refreshing while still playing heavily metal influenced hardcore. Even better is it when a band playing this style of music also has something to say through their lyrics, like never giving in and not being afraid to show emotions and it's always good to see that there are still bands out there who write lyrics against the killing and exploitation of animals. The first song immediately is my favorite one. During the six and a half minutes of this song, Fear My Thoughts takes you from the chaotic side of hardcore to the catchy and harmonic rocking side of hardcore, while making stops at a huge mosh mayhem and some black metal influenced parts. The last part of the song is even introduced by a Spanish-sounding flamenco influenced part. The second song, a very emo-influenced song which combines very melodic elements, a beautiful violin part and screaming parts, shows a complete different side of Fear My Thoughts. The constant fury, as well in the vocals as in the ultra fast hardcore parts, and the incredibly energy of the metal parts, together with the great diversity, also make something special of the second last song. The rest of the songs mainly are pure and often very brutal metal, ranging from traditional Iron Maiden influenced metal, to black metal mayhem and everything in between. The several intermezzos aren't just record fillers, but really add an extra dimension to this record by being very suitable intros to the song that follows. What also makes this record stand out from others are the beautiful, atmospheric and sometimes very emotional violin parts. (EJ)

## Fetch-Music prevents you from thinking for yourself CD (Benitana)

Fetch is probably Holland's best emotional-complicated-mosh-band. The first time I saw these guys live I was so disappointed, it made me wonder if perhaps nice people don't always make good music. I felt pretty bad admitting to the bass-player I didn't like his band. But luckily I gave them another chance, just because I'm such a nice person, and they ripped the place apart. At times Fetch sounds a bit like the emotional parts of Course of Action, some of the new-school metalics of Newborn and the intricate mosh-parts of French bands like Romeo is Bleeding. On this CD some parts fall together perfectly, and moments later I wonder why the hell they chose to glue these two parts together. I get confused by the kaleidoscope of different mosh-parts. I really love the screaming parts, but I'm not too sure about the talking/singing parts. The singer's Dutch accent is too thick for my liking. I love the poetic lyrics. I love the chaotic cut 'n paste lay-out. I like this CD. (EB)

## Fields Of Fire-Keep it alive CD (Phyte)

The influences are obvious: 80s hardcore punk from bands like Government Issue, Black Flag, 7 Seconds, Minor

Threat, Uniform Choice and Gorilla Biscuits. The sound of this record is raw and herewith sounds like this kind of fast and sometimes melodic hardcore has to sound! "Keep it alive" includes mostly new songs of course, but also the band's debut "the kids can't be bought EP". The outcome is 15 furious and fast pure hardcore tracks in less than 25 minutes that make you want to pile on, finger point, sing along and rearrange your room in no time! Lyrics are direct and the message is simple: don't conform and don't grow up! Awesome record by these skatepunks! (EJ)

## Figure Four -When It's All Said And Done CD (Facedown)

The first time I heard from this band was on a CD called: The Family - Facedown Records Sample Volume 1 ('98-'99). I thought, will this music ever be a hype. And yes, 2-3 years later bands are popping out of the ground and promoting that stupid tough-guy attitude. I really like their music but I can't support the attitude together with it. I don't think that these guys are knowing anything about the shit that comes together with this style of music over here in Europe. But if you like bands like: xDisciple AD, Born Blind and All Out War you will like this band. Just put this CD in your player and train your kickboxing-moves at home! (JJ)

## Five Eight-The good nurse CD (Deep Elm)

Words won't reach right here. I was (and still am every time I listen to this record) impressed, I was touched, but there aren't just any superlatives available to describe the music and the way I feel about this record. This is so brilliant! Everything about this record is so well thought out. All songs are composed in such an excellent way that I have the feeling that I'm listening to a modern pop/rock version of a Beethoven or Bach composition. Dynamic, excellent song structures, constant tension during the songs about what is going to happen next, this record never lets you go and forces you to listen very concentrated to every second of this album. And there's of course Mike Mantione with his one in a million voice which sometimes sounds that little bit out of tune, but that is just one of all those things which make this band so special (even the way the vocalist splits up words in syllables or sings very short words or syllables very whiney and very long, often is brilliant and almost gives me cold shivers). Five Eight also got help from some additional musicians to play instruments such as accordion, keyboards, flugelhorn, bugle and euphonium. All these instruments fit so perfectly with the traditional instruments and create something that I never heard doing a band before (and absolutely not on a hardcore orientated label), but you better not read about this, you just have to experience this over an hour of musical art yourself (EJ)

## ForDireLifeSake-Breathing in is only half the funtion CD (Skipworth)

ForDireLifeSake is a good example of a band that also plays the more and more getting popular style of hectic

hardcore, but that still stand out by far from most of the bands playing this kind of music. The enormous amount of energy they play with and the variation in the hectic parts that never get annoying because they fit with all the songs and are not just done because it has to sound hectic and chaotic, are responsible for this. So you can surely call this functionally hectic. It is also rather rare with this style of music that a band's sound doesn't get too metal, but these guys succeeded in this, since you can always still feel a hardcore vibe around their music, no matter how metal the riffs (that mostly have a hardcore touch anyway) are.

Another cool thing about this album is that the songs convert into each other immediately without any pauses. Tons of crazy and unexpected turnings and sounds make sure that you will always be poised on the edge of your seat when listening to this band. Beautiful lyrics too by the way, very emotional and very personal.

A very good album with lots of variation of very professional sounding musicians! Wow, that was lots of "veries" in just two lines. (EJ)

## Forever and a Day-The art of creation CD (Eulogy)

After their debut MCD "Where has the passion gone" I expected a very good full-length album. So that's what I got! This CD is very good. It's a mature and professional album that's giving you a lot of sing-a-longs, variation of music and voice. It's an album that's not going to bore you after listening a few songs. What I said about Gamelace also counts for this band. When you are walking in the city while the sun is shining in your face, you are going to sing Forever and a day because the songs are so catchy. If I have to compare this band with some better known one's I should say a mix of Hankshaw with Gamelace and Juliana Theory. The layout of the booklet looks professional and well done. The pictures of the band members are well taken and giving me the impression that they are for Models inc. (in a positive way). This album is another cool release from Mr. Willey's label. (JJ)

## For The Day-Love isn't brains, children... CD (Rockstar)

Musically this first album from one of Aachen's Rock City, Germany, leading bands sounds very solid and offers a very catchy mix of indie, punk rock and rock 'n' roll hardcore. Everything sounds very tight and there's also plenty of variation between and during the songs. But the one thing that I personally find very disturbing and which is also a very important factor when listening to a record of course, are the lead vocals. In my opinion these raw street punk style vocals just don't fit with this kind of music. It constantly makes me think that Joe Cocker is singing in an indie band. I think music like this requires a very warm, maybe a bit higher voice, like for example Taking Back Sunday, Saves The Day or Midtown have. The background vocals of For The Day for example sound perfect with their sound in my opinion, so I would love to hear his vocals as lead vocals for example. But all of this is just a matter of personal taste of course. Once again, musically I think



this band sounds very good and has a lot of potential for the future. (E)

**From Autumn to Ashes-Sin Sorrow and Sadness CD (Tribunal)**

Technical and slightly chaotic metallic hardcore, or should we say hardcore-ish metal? It may sound weird but they manage to squeeze in slayer-riffs with emo parts, with mathematically conducted e-chords, high pitched screaming, emotional singing etc. There's an exciting element of surprise that comes from juxtapositioning harsh and fast metallic parts with emotional parts or with tight e-chord parts. The only things I regret are the narcissistic guitar solos and the bad piano/synth piece in the last song. The lyrics are dark and poetic and lean towards a kind of gothic romanticism. The songs mostly seem to deal with loves turned rotten, I'm not really impressed by the lyrics although we all know that songs about chicks could turn out much worse. The occasional parts that trigger me into a frenzy make this CD worthwhile. (EB)

**From Here On-Hope for a bleeding sky CD (Tribunal)**

Another release from Tribunal records, which guarantees you of some metal. And yes listening a few minutes it gave me a metalcore punch in my face. Two singers which are a great combination of low and high screams. The one that is doing the high screaming reminds me of the singer from Overcome and Sky Come Falling. Some of the riffs this band is using are reminding me of Overcome and Day of Suffering, only From Here On has more mosh and grinding parts. I wish I could see Eyes upon Separation and From Here On together at one show, there will be no stage left anymore! If you like the metalcore of today you have to include this CD to your collection. (JJ)

**Full Court Press-Live life large CD (Gangstyle)**

When I come home after stressing for over eight hours at work, I feel the need to sit back and relax. What I usually do is go upstairs, take my mail with me and put one of the many to review CDs in my CD-player. I take the booklet with me to the crapper and enjoy my ten minutes of silence... CD booklets like the Full Court Press one are an 'interesting' read because of the never ending thanklist who keeps me quiet for an other ten minutes. Not for the music because I ain't down with that style. Well, let me put it this way: I'm not really into the hardcore and rap thing. Without being prejudiced I think white people should not rap and should not even try it. It makes me automatically think about Vanilla Ice who's the best example for white people not to rap. I won't even start talking about the European accent which is far from charming. The screaming parts are way better. On the contrary it must be said that this record turned out really good production-wise. Full Court Press are not bad in doing what they're good at: playing metallic jumping up and down hardcore with lots of double bass drum parts. They're closing the gap between NY beat down and thug style hardcore. Although it's a fact there's a large

number of kids who dig this style of music, for me it will be a soundtrack to drop kids off at the pool, nothing more. (JP)

**Further Seems Forever-The moon is down CD (Tooth and Nail)**

I don't have much to say about this record, except that this is good and driving indie/emo/guitar rock. I'm sure this record will grow every time I listen to it. If you are into bands on Deep Elm you will embrace Further Seems Forever as well. (E)

**Further Seems Forever-The Moon Is Down CD (Tooth and Nail)**

I am honest to review one of the best bands I have ever heard. They are raised out of the ashes of my all time favorite band; Strangarm. These guys know how to play good music. Together with the best voice ever, Mr. Chris Corbata, they manage to play a great mix of melody and energy. I first heard of them on their split CD on Takehold records. Some of the songs of that EP are on this full-length CD, which are making their full length not so long, unfortunately! I can listen to this CD over and over again, without having the feeling that I have to skip a song because I heard it to many times. The singer of this band has quite FSF a long time ago because he wanted to focus on his solo-career Dashboard Confessional. Whose career is going very good, after releasing an EP, two full-length CD's and having two video-clips viewable on the website of Rollingstone. When you have listened this CD a few times you are automatically going to sing along with the very catchy praises and choruses. This is definitely the best album I have heard this year. Looking forward to hear more from this guys, but I am wondering if they are going to have such a great singer as they used to have. Good luck FSF, and Deep Elm records thank you very much for another great release. (JJ)

**Fury of Five-This time it's personal CD (Kingfisher)**

Another great release from this NYC-based (well New Jersey anyway) political vegan straightedge band. What sets bands like Fury of Five apart from the mindless and faceless blur, is their mix of no-compromise attitude with radical, revolutionary politics. Vocalist James' eloquence is yet unsurpassed, his intelligent, heartfelt lyrics accompany the soundtrack to a everyday revolution. James' comrades play a very innovative blend of post-hardcore and progressive metal. Number 9, Two sides to every story and number 12, Wigga in da hood, expresses the writer's concern with and love for cultural diversity. Number 2, can't escape, expresses the writer's frustration about the omnipotency and inescapability of the restrictions society imposes on our everyday life... Right about this time a posse of angry homeboys invaded my peaceful place I call home and fucking taxed my hiney. Beaten down, and three chubby thugs threatening to put a cap in my ass (only after 30 minutes of crying out "I am not gay, please leave me alone! I do not stick things up my rectum!"), they clarified the meaning of "to cap

one's ass" to me), I am presently forced to write how Fury of Five really sounds. Fury of Five is thug-core, macho-core, tough-guy hardcore, Foot-ball-core whatever term is used to describe a band that plays NYC hardcore combined with lyrics that prove both their incredible masculinity and their hate for this world. If you're into this shit you already know them and love them, if you hate it there is no real reason to pick this up. To those that are still clueless as to how they sound: I guess this a blend of Cro-mags hardcore and Biohazard's metal influenced hardcore with vocals that are a mixture between tough guy shouting and bad singing. As I said, if you're into this kind of music you will not be let down, if you, like me, have any brain left you will leave it the fuck alone. He who is about to die salutes you. (EB)

**Gameface-Always on CD (Revelation)**

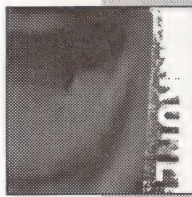
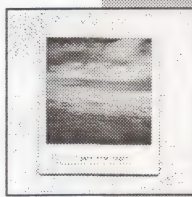
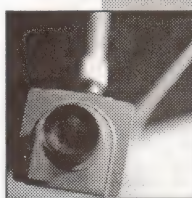
This band is totally back on track. I can remember this band from a long time ago. This band exists already for 10 years and still they know how to rock! Listening to their album "Every last time", this album is a very good following up album. They still have that very mature and professional sound, like pop/rock/emo in the vein of Saves The Day/ A New Found Glory/ Sensefield. This CD keeps on rocking in my head. You know when you are showering or going to the toilet, so that you are bored, you automatically going to sing songs: today I had it with this CD. Really cool sing-a-longs that are combined with very catchy yet non-simple melodies and sometimes sensitive sound. My personal favourite songs are: "The warmest heart attack" and "Angels on the wing". The song "Angels on the wing" is a song that could show up on a popular top 40 list or on MTV. It is a song that keeps on rocking in my head for the rest of the day. I recommend to listen to this CD while you are having ..... (just fill it on by yourself, this is a CD that you don't have to be in a special mood for). (JJ)

**Garrison-A mile in cold water CD (Revelation)**

On their debut full length Garrison pick up where their EP "the band before the break" left off. That means playing a mix of indie-, pop- and plain rock music, together with some more freaky and screaming parts. Lyrics focus on repeated cycles in life and being trapped within those cycles, as well as trying to break those cycles and trying to achieve personal freedom. I like some parts of this album, but listening to the whole of it is a bit too much for me, because therefore most of these songs sound more or less the same to me (more of those freaky and screaming parts would make this album much more interesting in my opinion), which makes this album rather boring listening to, and then swimming a mile in cold water can be very hard. (E)

**Garrison-Be A Criminal CD (Revelation)**

I heard this band before, like 3-4 years ago. Only around that time they were quiet, slow and heavier guitar sound. This CD contains songs which are gen-

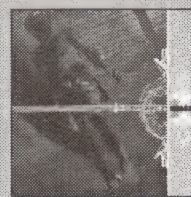


Rock and Roll, the variety that's still dangerous and rebellious. When the kids in the fifties first heard the raw energy of rock and roll they were ready to revolt, to break free from their confining invisible cages of family, state and church. Of course even rock and roll was quickly implemented in consumer culture in a way that ensured the least possible friction. This CD recaptures some of that raw, rebellious feeling of early rock and roll, and that same initial feeling of uprising that accompanied punk, before the industry preyed upon it, finally being able to profitably market rebellion and revolution. The 'lyrics' are a mix between political, Situationalist pamphlets and catchy anthems. The vocals are great, Dennis sounds like he did on the last Refused album. He whispers, sings, talks, spits and shrieks his ideas towards his innocently consuming audience. I could tell you what other ex-bandmembers from famous hardcore bands are a part of this conspiracy, but I refuse to mention them for obvious reasons. The cover art is great, a detournement of a comic, explaining their choice for The (International) Noise Conspiracy as their name. The inner artwork is boring, if not entirely absent, henceforth disappointing. I could go on and on about what a great CD this is, but I would only bore you to death with more pretentious quotes, so experience this incredible product for yourself! Now in a record store near you. PS. Please do not comment on my summary of Situationalist theory, I know it's too crude, and I know I haven't even really mentioned 'the spectacle' but as I'm writing this I'm approaching the magic 600 words barrier, when I'm already writing relatively long reviews with my average of 250 words. So leave me alone! PPS. Isn't there's some kind of contradiction in G7 releasing this CD and their subsequent marketing of the CD by advertisements everywhere? (EB)



**Isis-Celestial CD (Hydrahead)**

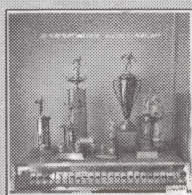
The first song is so heavy and monumental, it grabs you by the throat immediately, and never lets go, until the end of the CD. Isis sounds like a more sludgy kind of Neurosis. Extremely heavy, the whole CD has a thick, sultry, uncomfortable feel to it. Where neurosis sounds like a hot summer's day in the desert, resulting in spontaneous combustion, Isis feels like a summer's day with a 100% humidity in Florida. Sorry, that's the best I can do with comparisons. You know what to expect, dragging hardcore, based on endless repetition, creating a sultry atmosphere and a sense of some sort of narrative. Great layout, as we've come to expect from Hydrahead. (EB)



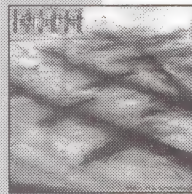
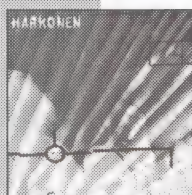




## Jimmy Eat World-Bleed American CD (Dreamworks)



What do Jessica Andrews, Eels, Alien Ant Farm, Papa Roach, Elliot Smith and last but not least Nelly Furtado have in common? Yep, that's right, they're all labelbuddies of Jimmy Eat World. After 2 full-lengths on Capitol, followed by a small return to the underground, Jimmy is back with a new record on Dreamworks (owned by Steven Spielberg & David Geffen). Just thought it was best to be honest, but don't let that stop you to run to the store and buy this CD. As soon as you hear the first seconds of the titletrack 'Bleed American' you'll be wetting your pants, because these 4 schmucks from Arizona still know how to write the best pop tunes that you can find. And after all these years, I think they're finally getting the recognition they deserve with this new album. This is the band that played at Tom DeLonge's wedding (Blink 182), the band that appeared on the Never Been Kissed soundtrack with their awesome song 'Lucky Denver Mint', the band that performed on David Letterman's The Late Show, the band that has been seen in magazines such as People, Spin, Rolling Stone, Newsweek and Time. And after listening to 'Bleed American', you'll understand why. J.E.W. is just too good of a band to stay in the obscurity of underground indie-rock. Although their previous album 'Clarity' was nearly brilliant, apparently it still didn't quite do the trick to reach the big public. But, luckily for them, every record they release is a jewel, and they also still succeed in writing even better songs with every new record they make. Bleed American should do the trick. It's energy, emotion, melody, pain and sorrow all thrown together, it's rocking guitar riffs, subtle pianomelodies, catchy keyboard tunes, sensitive acoustic guitar playing, whispering vocals followed by happy singing by Jim Adkins, one of the best vocalists to emerge from 'the scene'. The songs 'Bleed American' and 'Sweetness (the woahoho-song)' will undoubtedly get quite some airtime, because they're just such great feel-good pop songs, of which you'll know the lyrics to after a couple of listens, and boyee, you'll be glad to know 'em. In 'A Praise Chorus' they got some help from Promise Ring's Davey Vonbohlen. Again a great upbeat song, the best part of it is that all of a sudden they throw Madness' 'Our House' in the mix! But there's also room for some really smooth, mellow songs; great example of that would be 'Hear you me', in which they get some great backing vocal-help from Rachel Haden. Nice. Emotions galore. That same Rachel Haden also appears in 'The authority song', and again both very clear vocals complement each other magnificently. All in all, Jimmy Eat World have succeeded in writing one of the best poppy, beautiful and



erally more up-tempo, emotionally and technically. Great improvement Garrison! This band reminds me of Alkaline Trio, Brandspan and early Radiohead. Listen to it and enjoy! (JJ)

## Glorybox-Pale Blue Light CD (Sally Forth)

5 songs of great, emotional music which reminds me of a mix between Björk (singer) and some parts of The Applesauce Cast. If you really want to listen to something else than the regular hardcore sound, give this CD a try. I love it! I recommend listening this CD during very special moments. Again, nice layout done by the Sally Forth Crew. (JJ)

## Great Deceiver-Jet Black Art CD (Trustkill)

At first I felt that the name was ironically fitting the music. People are undoubtedly lured into buying this with the information that the singer of the sadly defunct metal-legend At the Gates is now singing for this band, and expect the same kind of music. You might feel disappointed when you listen to the CD for the first time, hence the thought that they honored their name. At closer listening though anyone must admit that this sounds pretty darn well. The Great Deceiver sounds a lot like early Entombed (simple but powerful and driving riffs, some of which might remind you of the slow parts of a Sepultura-song), with mid-tempo drumming and fuzzy guitar distortion. The vocals are great, I wish my voice would sound as fucked up as this. Compared to At the Gates the vocals aren't even that different, although he sounds somewhat more growling than before. I loved the lyrics on At the Gates, which were great for a metal band, and I'm kind of into these lyrics as well, although for a hardcore band my standards are a bit higher. The cover art is great, but the layout sucks. To summarize: at first I was disappointed, now I'm pretty much convinced. (EB)

## Groundzero-Healing leprocy CD (Society of the wrench)

I am sure that this Connecticut five piece will shoot and blow you away during their live shows, but on these recordings they cannot convince me yet because of the weak sound quality. It's like you the band playing their brutal, complex and chaotic metal with melodic passages somewhere far in the background. But through the bad sound quality and after increasing the volume a bit, you can hear that this band surely knows how to play this style of music. With lots of energy and an enormous amount of power these tracks are fired at you. 2 out of these 7 songs are cover songs of Blue Oyster Cult (great version!) and Fear. If the production of their next release is like the production of this kind of music has to be, I foresee that Groundzero could be the next big thing within their style, also because they have more hardcore influences in their sound that most bands playing complex and chaotic metal. (E)

## Harkonen-Charge! MCD (Ataque Sornono)

Oh yeah! Finally a band that loves the Nirvana as much I do. I never bought into the hardcore kids that wanted to

kill themselves when Kurt committed suicide and now act as if they've always hated Nirvana now it isn't cool anymore. Anyway, Harkonen has this really thick sound going on, I love it, to keep this in Nirvana terms: imagine the production on Bleach (the dirty, heavy production) and now imagine that production on heavy, dragging, slow-tempo hardcore. The vocals are heavy, but not are really a necessary part of the music, or at least they don't add anything to the music, but it's not that they irritate the hell out of you. Minus a lot of points for not printing lyrics. Oh yeah, for all you computer nerds out there, I just wanted you to know, I've always played with the Harkonen, but that's only natural. (EB)

## Harkonen-Grizz CD (Hydrahead)

Great name! When playing Command & Conquer on my PC I always play with the aggressive, evil Harkonen armies. If you're going to colonize a whole planet you might as well be honest about your intentions and be aggressive, right? There's no eviler people than those that think they're doing good, while actually doing bad. Next to a great name, these guys delivered a great CD. Imagine Black Sabbath going hardcore. OK, now try and imagine Kurt Cobain while practicing for Bleach going hardcore. Good. Now try and mix those three imaginations into Harkonen. Harkonen is heavy like Sabbath, and has this grungy guitar thing going on, and then there's the epic Neurosis influence going on as well. This is original without being 'avant-garde', new but somehow familiar. I'd like to hear more from these guys. (EB)

## Heaven Shall Burn-Asunder CD (Lifeforce)

Remember Magic: The Gathering? The role playing card game that was a craze about 4 years ago immediately sprung to mind when I first saw this CD. Heaven Shall Burn in Magic would be: aggressiveness 7, defensibility 6. Not bad at all, but not even close to a must have. Their music certainly is aggressive and brutal, their lyrics aren't bad at all, and apart from the familiar hardcore poses we all used to practice in front of the mirror when we listened to Shrike, the layout is quite nice. It's just that there are so many bands out there that play the same kind of brutal mosh metal and do a better job at it. Musically they remind me of bands like All Out War, with some Slayer parts, some Morbid Angel, double-bass drumming and some Goteburg Metal. The vocals are far above average, high pitched and far over the edge of good health. Actually we should try and find a name for this kind of music so we could pigeon-hole it better. Bands like Arkangel and Drowning play a similar style of music, but do a better job at it. Don't be mistaken, this is not a bad release. Oh yeah, there's a Liar cover on it. (EB)

## Heaven Shall Burn-Whatever it may take CD (Lifeforce)

Still deeply impressed from a fabulous live set from these five musicians a couple of days ago, I'll take the risk not to sink away in my own illusions

about Heaven Shall Burn although it must be said that this band is one of the better live acts, if not the best, out here on the European continent at this very moment. These guys succeed time after time improving themselves, and next to this it's always a blast to see this technical metal outfit live. For some reason I always feel the need to listen to one of their records after a show. Probably to feel the energy and vibe one more time. Their musical impact on me is uncontrollable and after all these years I think Heaven Shall Burn are still re-newing and re-freshing their sound. 'Whatever it may take', the band's second full length and fifth release in total can be considered as another high-light in the metal and hardcore scene. Although most (if not all) hardcore roots are converted in metal dissipations you can tell by the lyrics where these guys are coming from. What makes Heaven Shall Burn stand out is that they don't focus their song writing on typical metal themes or demonize their evil sounding music with songs about the same topic. Instead, their song writing is based on social and political issues which is another well received and highly appreciated thumb up here at the VOS review department. If Heaven Shall Burn can't convince you on record with their mix of Swedish melo-metal and pure trash/death metal, I'll advise you to check them out playing live because that's what I did in the beginning. No one beats this band on stage. (JP)

## Hey Mercedes-Everynight fire works (Vagrant)

Hey Mercedes was born out of 3 Braid pioneers in April 2000, with the addition of Mark Dawursk on guitar. This is another fine release on Vagrant. It's almost like being on this label automatically stands for very high quality indie rock music. Hey Mercedes isn't an exception to this rule. I can't describe what it is, but bands on this label all have something in common. It's a vibe, a drive, something special. Let's call it a little bit of magic. (E)

## HHH-Making changes CD (Household Name)

I just had to review this band, because with a band name that is the same as one of my favorite WWF wrestlers you make me very curious. One thing is clear: the vocals are totally old school and the way the lyrics are pronounced reminds me of Reaching Forward. It's harder to define the music. For the largest part I'd also say old school, but there are also some punk rock and also even some indie rock elements in their sound. I had quite a hard time listening to this album, because everything sounds a bit standard and also very monotonous to me. There's only one question that remains unanswered: 'guys, did you really name your band after Triple H?' (E)

## High Hopes-High Hopes CD (Let It Burn)

After 2 demos, a couple of compilation songs and two 7", this is the first full length from this band from Kentucky, USA. And what a debut full length it is! During eleven songs, High Hopes play an awesome mix of old school hc, indie rock and emotional melodic punk/pop music. These guys take you



from furious youth crew style hardcore to beautiful acoustic pop songs. A debut you can only dream of as band! (E)

#### Hitch-51 7" (Delboy)

It's been awhile ago for me when I listened to a Hitch record for the last time. I took notice of Hitch in their early existence when they played several shows with Blindfold during their '96 wintertour. Since then I lost this band out of sight until this brand new three song record showed up in my mailbox. Hitch became a different band, which is, of course, a very common thing for a band who's playing together since 1992. People evolve, so does music and Hitch is the living proof. Listening to this three song beauty is discovering a very good band playing alternative and tense guitar rock where melody is paramount. Professionalism and perseverance oozes of this well produced record. This Belgian three piece stand an excellent chance by people who dig the DC-post hardcore sound. Get ready and start swinging! (JP)

#### Hitch-Monolith CD (Delboy)

Hitch can't be labeled as hardcore, emo, noise or indie. It's a fact however that this rocks! This is the third release of this Belgian band on Delboy records. I have nothing more to say than to check this out if you want to rock! (E)

#### Homer-Painting memories CD (Funtime)

Although this Belgian punk rock band has been around for quite some years now (they already released a split CD in 1997), this is their first full-length album. One part of this album contains mid tempo catchy punk rock, the other part contains faster punk rock songs. Lyrics reflect happenings in everyone's daily life and deal about issues like growing up, not giving in and thinking for yourself. Nice melodic and diverse (lots of attention is paid to dynamics in general and dynamic changes during the songs) punk rock record with also some more aggressive parts now and then. (E)

#### Hopeful-Structure CD (Outlast)

Hardcore in Spain seems to be on the rise with bands like Shorebreak and this Hopeful. Hopeful plays decent political new-school hardcore, clearly influenced by bands such as Unbroken, Refused, and Snapcase. The lyrics are eloquent and though provoking, their political contents leave little to the imagination. The vocals are okay too. There's not a whole lot a can say about this CD. There honestly isn't anything that is bad about this CD, the song structures are decent, the layout is decent, the lyrics are decent, but I just wish I could experience something more than just decent music, I miss passion, I miss geniuses, I miss destruction, I miss something that lifts this band up from being merely a decent band into being a great band. Oh well, maybe if I'll be patient I can watch this band grow from good into great. If the preceding has left you with the impression that this is a bad CD, you haven't quite understood me, this is good music. It's their unused potential that makes me so sad. (EB)

#### Hot Water Music-Never ender CD (No Idea records)

This band not really needs an introduction. This album is, again, a master release of this band from Gainesville. This band is so incredible energetic. They still keep on rocking! With Joe Cocker (reading Erik's review VOS#77) that live on stage sounding even more intense! I love this band! The members are still not getting to old and like I said before rocking on! A picture of the singer doing a mini ramp says enough. Some as their earlier albums the layout is done by this artist named: Scott Sinclair. Every time I see a new album or release from HWM, the first thing I am doing is looking at their layout. The paintings of this album are, again, really nice and giving an extra dimension on every release of HWM. Twelve songs of energy and enough variation to not get bored of it. Another great release of No Idea records. (JJ)

#### Hundred Hands-Little Eyes CD (Deep Elm Records)

Hundred Hands is led by two founding members of The Applesseed Cast and Ed Rose, who is the producer/ engineer/ mixer of a lot of well known bands like: The Applesseed Cast, Get Up Kids, Brandonson and many more. They are giving the listener a good variety of sounds and thoughts by the way they are playing their songs. Everything is in total balance, the instruments with the songline, the lyrics with the total performance. Unfortunately, they didn't spend a lot of time on the CD booklet and the rest of the layout. The only thing I don't like about this CD is that there is a sticker on the front of the CD that says: includes members of The Applesseed Cast. Ok it is a great band but I don't like it when it will be used as sales promotion. If you like The Applesseed Cast don't hesitate to get this one. Their full length CD will be recorded for Deep Elm in the fall of 2001. (JJ)

#### Hyde-The sky's false persona CD (Tribunal)

If you are into trash metal without a speed limit and chaotic metal with lots of riff changes in the vein of bands on the Hydra Head label, you should definitely give this a try. I like some of the breakdown parts with attacking guitars and some melodic parts with discordant guitars during these 5 songs, but overall this isn't really my thing. Songs last forever according to my feeling, but in reality most songs appear to last just over 3 minutes. (E)

#### Hypnosia-Extreme hatred CD (Hammerheart)

There's no better way to insult a metal-band than to review them in a hardcore magazine. At least so I've heard. But Hypnosia has Hammerheart to thank for that. As I said, Hypnosia is 100% metal, real metal. If you want good bread you go to the bakery, not the comic-shop. Likewise, if you want good metal you get it from real metal-heads, not hardcore kids trying to be metal. Hypnosia plays this very sober old-school kind of (German) trash-metal and old-school Death-metal. In fact, they've probably stopped buying albums around the early 90ies. With German trash-kings Kreator as one of

their most obvious influences, they have managed to increase the ferocity in their riffs by adding some Slayer and Death. The only problem I have with these kids is a problem I have with most trash bands, the rhythm-section is very staccato and tends to bore me after a while, although their drummer is by any means a very tight drummer. There were no lyrics included, but I guess titles like Extreme hatred, Gates of Giirth Ungol and Hang 'em High are probably all the hints you need. At least the vocalist sounds great spitting out this (presumably) mindless swill. Kids interested in metal should definitely check this out instead of buying yet another heartless Slayer-core clone. (EB)

#### Idle Hands-building a desert CD (Trustkill)

I heard a lot about this band. The singer used to sing for the band Copper. During the time Copper existed I liked listening to it so a good reason to check out this band. I am glad that bands with a female-singer are getting more used. I really like listening to these kinds of bands. It is stupid that I have to write female singer but hey isn't reality in hardcore world? In my eyes hardcore used to be male-dominated. I really like the combination of pretty heavy rock with a good singer that can sing smooth and high! Of course I am going to compare this with my favourite band in this genre: Ashes. Idle hands has more energy and is more up tempo. But the voices of these two ladies are both really nice and clear.

While listening to this CD I heard some Baby Gopal/ Sri influences. The booklet of the CD is pretty simple but functional. Another good release of Trustkill, the record label that hardcore keeps existing. The CD has 10 songs and covers 35 minutes. (JJ)

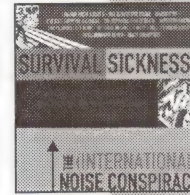
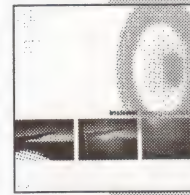
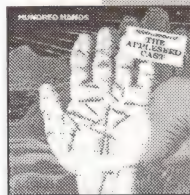
#### Ignite-Sea shepherd conservation society 10" (Vacation House)

Although I still don't understand (after all these years) why people even bother about this band. They always have been a band to me I couldn't take serious because of their conflicting beliefs. Carrying out a positive message and attitude while in the meantime hearing the most insane stories about these kids behaviour on European roads... Well, at least Zoli believes in something as he claims. But I don't want to fly in the face of whatever these band/ these people stood for. All I want to underline is that Ignite is one of the very few bands I never supported from the beginning. But what I do support is the 'Vinyl Revenge' series on Vacation House records which is a great initiative from the folks at Vacation House bringing vinyl back in the picture, in this period of time taken over by a revolution of the CD and DVD empire.

Although this 10" only contains four live tracks it looks really slick lay out wise and is definitely worth your money just for looking at it. (JP)

#### I hate myself-s/t CD (No Idea)

I absolutely love this CD. Although the bandname seemed a bit sketchy, I gave it a go and was in for a surprise. This is emotional hardcore in the real



mature records that I've heard these last couple of years. The music is great, the lyrics are smart, and this is music you can turn on a sunny day, or a rainy day, after having been dumped, or after having made love. Yes, they're gonna be big, but this is a band that no one will be able to stop anymore. Perfection always gets rewarded. (JV)

#### Juliana Theory The-Emotion is dead CD (Tooth and Nail)

Emotion is dead? Weird thoughts for a band playing the style of music where the word emotion can be considered as a prominent guideline in general. The Juliana Theory know exactly how to touch a tender spot, in every song I'm lost in admiration. 'Emotion is dead' contains thirteen tracks from five very creative and talented musicians. I got captured from the opening keyboard tunes to the finishing drum 'n bass parts, and couldn't let go. Every song is amazingly composed, everything is so perfect tuned in on each other, over and over again, which makes it even harder not to like this record. I'm speechless. If every record would be like this one, I'm afraid I wouldn't fall in love with a girl but with a record from The Juliana Theory. This is so good and original, I mean this is amazing, intelligent, beautiful, catchy and far from boring. Listening to this record is like opening doors to a new area, discovering new things. 'Emotion is dead' is a must have for people who have a sensitive mind for rock music. (JP)



#### Juliana Theory The-Music from another room CD (Tooth & Nail)

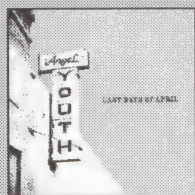
These 6 songs, which were intended to be released as a EP, are a different type of release that what this band normally does. Usually The Juliana Theory prefer to put out music in the form of completed albums. Songs written exclusively for an album to fit together properly. The band never really knew what would happen with these 6 songs, maybe some of the songs would be used for a split CD and some might be released on vinyl. But now they just decided to release all of these different songs as one collection. So compared to their previous releases these are more separate songs instead of songs that together form a whole album. What I think is very clever of the band is that they managed to have as well a very polished but at the same time still a bit raw sound. That The Juliana Theory are a band that keeps on developing every record can be traced back to the fact that I had to think of legends in the history of music like The Beatles (just listen to the first part of the second track) and especially Pink Floyd when listening to this record. Compared to earlier releases of the band, these six songs have a less catchy punk rock character and sound more classic rock with lots of indie and pop influences, a development which already started on the "emotion is dead" album, but has been developed many times more on this release. They simply delivered 6 rock/indie classics if you ask me, all very well structured and composed. The Juliana Theory will always hit me with their great music and characteristic vocals, regardless the style of music they play. All their releases so far I still find very special. Catchy punk rock, indie, rock, it's all fine with me with this great band! (EJ)







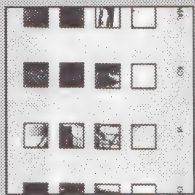
## Last Days of April-Angel Youth CD (Deep Elm)



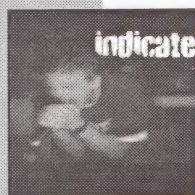
Beautiful layout! This might be the easy way out for me, but I reckon, if you heard one Deep Elm release you'll know what to expect. Some would probably call this emo, or indie-rock. I'd call it post-rock. But as Shakespeare put it: "What's in a name?" The vocals are definitely good, but I think production played a major part in that. I kind of like the little keyboard themes running through the music, and the subtle violins in the background. This is nice music, can't think of a better word. If you're on MakeOutClub.com you'll probably love this to death. (EB)



## Malkovich-s/t one sided 12" (Cheerleader productions/Transit)



I probably shouldn't review this record as I'm the bassist's best friend, and helped her assemble the first 150 record sleeves. So when I tell you Malkovich is without a doubt one of the best bands in Holland, you know I might be biased. But usually when I get stoked up about a friend's record it doesn't last as long on my record-player as long as this one has. Malkovich started out sounding a lot like the Swingkids, mixed with some JR Ewing, but slowly started to add some metal and mosh influences. So the result is a infective Swingkids, meet Refused, meet JR Ewing, meet Converge, meet "insert metal-moshband here". Probably because of the different influences of the bandmembers: Aart plays guitar with the highly successful emo-rock outfit Face Tomorrow, Josha and Thomas have been (and are) a drummer and guitarist for several death-mosh and technical metal bands, bassist Miriam has been part of a legendary (but mostly forgotten) grind-band and a never quite legendary all-star out-



sense of the word 'emotional'. I guess they sound like early ebullition style emo. I remember hating this sort of music at one time, I remember walking around at shows with 'emo sucks' on my arms. I guess I grew up. I love the false singing. I love the sudden screaming. I love the slow build-ups. I love the lyrics. Can't think of anything I don't love about this record. Except that sometimes it borders on artsy fart-sy whiney emo, the kind we all love to hate. Maybe I should say that this CD doesn't regularly finds its way into my CD-player. This is the kind of music which fits a certain mood (like today: one of the first sunny spring days), but can be immensely irritating when you're not into that mood. Oh yeah the layout is typically early emo as well. (EB)

## Imbroco-Are you my lionkiller? CD (Deep Elm)

The lineup of this band promised quite a lot: two ex-Mineral members and two members who are currently playing 'n Pop Unknown. On the first three tracks the indie-rock of Imbroco sounds a bit too safe and some more originality would be welcome in my opinion, so therefore the first couple of songs only get interesting during some few bursts of distortion. The second threepack of songs sounds much more convincing and powerful and are really good actually. So everytime I put on this CD again, I skip the first three tracks and start listening from song 4 to hear some good emotional indie-rock. (EJ)

## In Control-Another year CD (Indecision)

Holy #1!@, I can already see the venue explode after the change between the intro and the first song. This record breathes dedication from the first second till the last. 14 songs rush by like a hurricane in no-time. The constant incredible amount of energy, the variety between and during songs, the catchy parts, some awesome breaks that simply want you to go nuts, the sing along parts and the enormous fat production make this an album which will last until the end of hardcore. Pure hardcore at its best! (EJ)

## Indicate-S/t CD (Hoogstraat 101, 2851 BD, Haastrecht, the Netherlands)

This CD starts off with song that is totally in the NY tradition, but it is played so damn good that I'd also believed you when you said that this was a song from the newest sensation coming out of the big apple, because there is such a great flow during this song that I can't help moving my arms to it da NY style, excellent opening track! The next couple of songs however prove that these kids also like to hear a good metal orientated hardcore band now and then, but the harmonized vocal parts keep on giving that typical NY touch to this band, but no matter what style of hardcore they play on these 6 songs, Indicate always sounds sincere and never cliché and they surely can play all their instruments very tightly! All lyrics of this band are written by their vocalist and are often about personal events and feelings, but sometimes also about more social issues, like fighting social injustice for example. With a MCD like

this in your back pocket it shouldn't be hard to find a record label, so labels open your eyes and give this band the chance they deserve and for myself, I'm just hoping to see Indicate playing live somewhere soon. (EJ)

## International Noise Conspiracy Survival Sickness CD (Burning Heart)

This CD got stolen too. I remember I loved it though. How can I not love this band? First of all their singer used to sing in Refused, they are incredibly influenced by the Situationists, they dress and sound just like the Make-Up, they do have a great live-show. And somehow they managed to combine their Situ-anarchist ideals with videos on MTV and being on Epitaph. (t)INC fascinates me (EB)

## Iron Skull-Killing Machine CD (Fat for Life)

Maiden meet Cro-mags in a trailer-park. I first thought this was a joke, I mean listen to this: "...DBD (presumably their 'crew')- my life, my will, my strength. We'll stick together like glue, we'll stick together. We'll never have a clue.-You say that pride is a dirty word. I spit on you, dirty nerd!" or "...sitting peaceful on my arse. Drinking beer for beer to last. Fool starts to piss me on. Now my last suppressions are gone." haaahaaa! This actually isn't that bad if you're into traditional metal like Maiden or Priest etc. and if you don't mind it being sauced with some Cro-mags. But both the lyrics and the vocals are just too bad for me to give it another chance. Though I have to be honest, I've seen them one time and as far as I can recollect they managed to make me slightly nod my head on the beat in a manner that was not fundamentally different from real headbanging. I'll remember this disk with a (slightly superior) smile. (EB)

## Irrelevant-Reflecting and refracting CD (Resist)

"A fresh sound in today's hardcore" and "wow, this is sooooo energetic", those were the first things I thought when listening to this five song CDEP, which is the follow up to their 2000 debut "the need for divinity". With their continuously admirable energy and passion, and the harmonious mix of catchy punk rock, intense hardcore and the alternating screaming and melodic vocals, this band from Sydney, Australia, deserves worldwide attention. (EJ)

## Isolation Years-Inland Traveller CD (Stickman)

Plain good quality rock music with lots of sliding guitar riffs and tremolo bars, sometimes added with rare rock music instruments like an accordion, trumpet, trombone or saxophone. Sometimes I like the addition of these not everyday instruments in rock music, but most of the time I think this Swedish band is at its best when leaving out all those instruments. Artists that I had to think of when trying to compare this with something were the Jayhawks, Neil Young and Buffalo Tom. The longer I listen to this album, the more I can appreciate it. (EJ)

## January Star-Home without a heart CD (Genet)

Another really good emo/indie-record.

There are really a lot of very good bands out there lately which play this kind of music, but again this band also has its own and bit of unique sound, I think that's mainly because of the rather high (you girls out there would probably say sweet) and sometimes a bit hoarse vocals. Most songs start really sensitive (the clean tone guitar playing is really good!) and turn out rockin' later. This is a very good first full-length for this German band! (EJ)

## Jesuseater-Jesuseater CD (Deathwish)

These 3 songs are very hard to define. Ponderous and dragging along guitar riffs. I don't know if you can call this stoner rock or not. Maybe it's better to just call this heavy carrying away and driving rock music with low tuned guitars. Not my thing at all. (EJ)

## Jimmy Eat World-Singles CD (Defiance)

This CD features compiles singles, compilation tracks and some unreleased demos of the band, all remastered. So instead of looking for years and spending your hard earned cash on hard to find songs, you have them now on one CD! Great initiative! (EJ)

## Joan of Arc-The Gap CD (Jade Tree)

Another release from this long existing band Joan of Arc. Nice layout, the lyrics on different pieces of paper. Very minimal design but functional. Their music is very experimental, song-writer/ ballads. This music is perfect for listening while you are sitting at home, reading a nice book, sitting in the early sunshine totally relaxed. The best way is using headphones so that nothing will spoil their great sound of peace and silence. You have to be in the mood for listening to this CD... (JJ)

## Joan of Arc-How Can Any Thing So Little Be Any More CD (Jade Tree)

This CD is released on May 15, 2001. Unfortunately I didn't get the layout of this CD. Normally Joan of Arc manage to have a great layout. This CD has some more tempo than "The Gap". Also with this CD I recommend to use headphones. The second song is so funny, a little child who's singing a song. I can remember this when I was little, using my parents their tape recorder and singing songs and having so much fun. Same as my other review of Joan of Arc, I can tell that it's music that you have to be in the mood for. It's very experimental in the way that it is sometimes to slow and to boring. But when you are in the mood for it, just put on that headphones and lay in the sun. (JJ)

## Joshua-Singing to your subconscious CD (Defiance)

Joshua have been around for quite some years now. Assembled in 1996, they had quite some band member replacements through the years. The mid tempo indie guitar rock sounds good for a couple of songs, but I can't listen to the whole record in one sit, because therefore I miss the variation between the songs. A bit more up-tempo songs and some unexpected turnings would be more than welcome on this album. This doesn't change the



fact though that there are some great songs on this record ("what love requires" for example belongs to my list of most beautiful and affecting indie/emo songs ever) and that their vocalist has a beautiful voice which fits perfectly to the music they make. (EJ)

## Kafka/ Compact Justice-Prometheus, split CD (No!)

First of all, mad props to Kafka because they decided they would sing in their native tongue (Italian), rather than once again affirming the supposed superiority of the USA by using the English language (like Value of Strength does). Secondly, holy jesus, Kafka's singer scared the hell out of me. He sounds like an angry dwarf on steroids. The accent makes it all sound even more uptight and hysterical, so it took all three songs for me to get remotely used to the vocals. Can't say that the music excited me very much, in a whole they sound a bit like those early indecision albums, you know with that other angry dwarf singer. I'm deciding right now that because of the language, their name (Kafka rules, the author dickhead!) and the distinctive voice, this is an ok band. Compact Justice from Germany is not half as exciting. They don't really stand out of all the new-school bands out there and although at times I can detect a whiff of emotional impact on my senses, it is not enough to remember them by. A major plus for both bands: they seem to be genuinely DIY, I will always support that. (EB)

## Kalel-Lolita CD (Kingfisher)

What the...? I'm sure these guys think of themselves as crazy, insane and actual psychopaths, but we all know that the harder one tries the more pathetic it becomes. Everyone has family that acts exactly the same way: "look at me, I'm such a crazy hipster", and in the meantime all you can see is their hollow shell of empty gestures and rituals that supposedly belong to craziness. Anyway, the reason I brought this up is that the lyrics are of the "look at me, pay attention to me, for I am acting like a madman." variety. The music's awful as well, mid-tempo off-paced indie-rock with metallic edges which according to them is influenced by Tool; I certainly hope not! The vocals are so bad I can't help but laugh, just like with the lyrics the singer is trying real hard to sound like a sociopath, suddenly changing from clear singing (which sounds incredibly bad), to screaming, to an repressed angry voice (the Rollins variety). Not a good buy, although I should probably give them credit for trying something else than your average, mediocre hardcore shit and by unknowingly reminding me to reread Nabokov's Lolita. (EB)

## Keelhaul-S/t CD (Escape Artist)

Listen to the music and pay attention to the images it invokes. Don't let yourself be fooled by the vocals for this truly is a soundtrack to an unwritten movie. I picture dark clouds over a highway, murder, bloodshed, wretched faces, people crawling for safety, heartthrobs, an endless fall, 138 mockingbirds tearing the flesh from my skin, synthetic fiber melting away, scarring my skin, alienation, drowning,

choking, slowly dying, fighting, screaming for help, but they just won't listen! Keelhaul is largely instrumental, in fact one of their weak spots, ever so small, is the vocals. Reminiscent of Integrity, the vocals just don't have the same impact as David's voice has. Musically Keelhaul reminds me of bands such as Neurosis, Today is the Day, etc. But where Neurosis is dragging, crawling, dirty and Today is the Day is filthy, tired and upset on the edge of totally losing it, Keelhaul is rocking, driving, powerful, like Motorhead is rocking, driving and dusty. Combined with the genuinely haunting and evil riffs (haunting and evil like Black Sabbath was haunting and evil; I'm not talking about third rate doom or black metal), Keelhaul goes in for a very slow kill. However there are a few weak spots in Keelhaul. I already identified the vocal part, they'd better leave those out the next time, maybe leaving out lyrics is the last real taboo we need to get rid of in hardcore. Also Keelhaul plays a narrative style of hardcore; time and time again, they manage to grasp you, make you feel scared, angry and hopeless, but at the end they drop you, they lose all credibility, they just don't seem to be able to come up with a fitting end. It's as if Miller, Joyce or Hesse would end their books with an unfitting "and they all lived happily ever after..." Fully acknowledging the inconsistency of ending this review this way still all I could think of is that this is certainly a good buy. (EB)

## Keelhaul-II CD (Hydrahead)

I can't believe how much I like this record. I can't believe how much I liked them seeing them live even more. Imagine a band being able to mix the epical qualities of Neurosis, with the rawness of Today is the Day and the extreme rock of a band like Motorhead. This record totally blew me away. (EB)

## Keepsake-She hums like a radio CD (Eulogy)

God, I love this disk. I can't really imagine why. The singer is whining half the time, the guitars are too, normally not something I would like. But this works so damn fine. The songstructures are simple but effective, a tender intro, whining vocals building up to a explosion of guitars and harsh emotional vocals, a sudden stop, half spoken vocals after which the routine starts again. If only more emo/rock bands would take the 'emo' side literally and actually sound emotional; like Keepsake does. The vocals are great, although you must get into the whining singing vocals, the 'screaming' vocals are convincing, they don't come off as forced, they sound genuinely upset.

The lyrics are emotional, and although they deal with lost or far-away loves, they don't really come off as a collection of stale cliches. Musically? I'd say if you love that Get Up Kids kind of poppy emo and at the same time that Boysetsfire-esque type of emo-rock, you can't go wrong. The layout looks just fine, nice cover girl too, who is she? I like this CD. (EB)

## Keepsake-Black Dress in a B Movie CD (Fearless)

Christ, this is lame! A very bad move

for a band that used to be very emotional but combined it with angry twists and great screamo parts to shift into a an incredibly boring one that totally disregards their past. Probably hoping to gain a bunch of 16-year old female fans, they now make poppy, insomely weak and boring emo. No, using that term is even too much of a compliment.

Think of the crappiness of Dashboard Confessional combined with a unsuccessful attempt at copying Saves The Day. Understandable for a band to want to appeal to a large crowd, but there are too many and much better adversaries for them to even leave a small impression. Skip it! (JV)

## Kermit's Finger-Jacque's jonbenet bombshell! 10" (Poorest Quality)

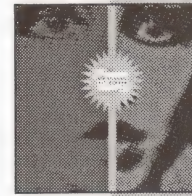
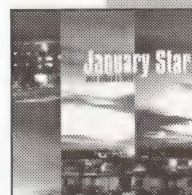
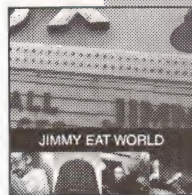
The record lay out does prove the name of the record label who put this 10" out from these Boston punkrockers. Kermit's Fingers stand for row, old 'n dirty punkrock with cheap lyrics about drinking and (dating) girls. Eleven songs rush by in less than 12 minutes. Actually this record is not bad. Well, it's from Boston, hometown for Dropkick Murphy's The Trouble and The Mighty Mighty Bosstones. Think that era and you'll get an idea what Kermit's Fingers is about. (JP)

## Kevin Devine-Imrge gets the square CD (Immigrant Sun/Defiance)

The Guns N' Roses poster of their "appetite for destruction" era that is decorating the cover of this CD was screaming at me to pay attention to this album. Kevin Devine is Kevin Devine's voice and his acoustic guitar, on this album sometimes backed up by bass, drums, additional vocals and/or keyboard. When doing performances, Kevin is out there on stage all alone (except for his lifetime buddy named guitar of course). Lyricwise these ten songs are full of confusion, relationship related stuff and personal displacement. Highly recommended if you also like dreaming away to New Amsterdam and Dashboard Confessional tunes! (EJ)

## Kid Karate The -A fist full of noise demotape (Carlo Steegen, Molenstraat 57 B-3730 Hoeselt, Belgium)

Limburg Powerviolence! The Kid Karate are all about genuine hardcore; fuck all the fake fashion shows, the ridiculous macho acts, the boring crowds and the even more boring shows, in with passion for music, in with participating audiences and, most important of all, in with no compromise politics. The Kid Karate take a firm stance against anything and anyone they don't like, and do it in a in-your-face way. This demo tape, serving as a epitaph for the already defunct band, comes with an extensive booklet with the lyrics, explanations, short pamphlets against working, promoting stealing etc. and usefull contact addresses. As I said, the Kid Karate is involved in a no holds barred fight; so-called vegans collecting animal tested starwar figures, prominent Belgian scenesters cashing in on the movement, hardline, macho wannabe gangsta's, they all get their asses kicked. I love the direct manner in which they deal



fit, and singer Mark is just plain emo. The songs have been recorded in chronological order, and I must say that I personally like the first few songs better than the later songs, which doesn't mean that those later songs lack any quality. The first song is incredibly simple and yet vigorous, it's one of the few 'hard' songs that just keep running around in my mind. Other gems include 003 (the songs lack real song-titles) and 009. Some small complaints though: I'm still not very impressed by Mark's emotional lyrics (he definitely needs some female companionship) and although his voice certainly got better through time it's still not really to my liking, finally the production doesn't seem to be able to capture the band's live performances (especially when Miriam sits down and actually focuses on her bass). Malkovich is responsible for one of the best shows I've seen this year (incidentally their release-show), alongside the Soophy Nun Squad and Keelhaul shows. Bringing back the fun, and confetti in hardcore, yeah! (EB)

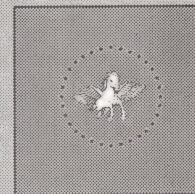
## Max Rebo Kids-Ciphers CD (Let It Burn)

This album hit me like a bomb! When I first listened to this album, it reminded me of the first time I listened to the legendary Trial "are these our lives?" album, and believe me, that means that I'm very impressed by something... Max Rebo Kids combine old and school hardcore and create a sound that reminds me of 95 style hardcore. This records breathes dedication and passion from the very first second till the last, not only musically but also lyric-wise. Words deal with political, environmental and social problems and come straight from the heart. It's always good to see that lyrics are written by band members themselves and are not taken from some kind of book...I'm glad that there is finally a band coming from Europe that plays this kind of hardcore in a similar high quality way as the earlier mentioned legendary Trial. This is what hardcore is all about! (EJ)



## Milemarker-Anaesthetic CD (Jade Tree)

Lesson 1: Don't judge anything by the way it looks! I should know this by now but time after time I catch myself labelling people and products by the way they look. So I did with this record, which came in an artsy pink looking packaging that for some reason kept me miles away from listening to it. I didn't really feel the need to check out a record that comes in a pink packaging until a friend kept on talking to me about how great Milemarker is. Finally I gave 'Anaesthetic' a try and boy oh boy what do I feel bad again for being prejudiced.





When I listen to this record it constantly reminds me of the early days when I first got in touch with alternative music almost two decades ago. Back in those days I was totally into new wave music. Dark wave bands like the Sisters Of Mercy, The Mission, Fields Of The Nephilim but also Anne Clark, Cocteau Twins and other more mellow new wave bands. Those bands stood for experimental, slow and peaceful music that kept on rumbling in my head and made you want to define or express certain feelings without being able to define or express those feelings. Milemarker gives me back that feeling. Their music is slow and keeps on dragging (with the exception of some punk intermezzo's here and there). Characteristic for Milemarker are the monotonous keyboard parts and female vocal parts. They almost give a gothic overall feel to the experimental music this quartet makes. The combination of aforementioned plus the explosive guitarparts (every now and then) make Milemarker stand out and an unique band who give a new definition to new wave, 20 years after date when this genre of music was in its heydays. (JP)



## Mörser-10.000 bad guys CD (Chrome Saint Magnus)



Schneller! Immer Schneller Harry! Two Hours of Doom, Mörser's first full-length, was all about total mayhem. I remember when I was playing it for the first time, I was completely blown away by the intensity of their music. Then I

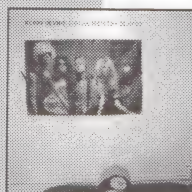
saw them playing live at the Ypres-fest two years ago, which reached a whole new level of intensity. So obviously I was anxiously awaiting their next full length. The result disappointed me at first, Mörser seemed to have lost some of the grindcore influences in their otherwise 'typical' Bremen sound in favor of some more trashy metal influences. Also they've been holding back on the drums, Two Hours to Doom was a relentless assault of continuous fast bursts of energy, while 10.000 Bad Guys has a lot of mid-tempo drumming, sometimes bringing them to the edge of sounding moshy. Of course when you expect something to sound even more relentless, if you expect something even more intense, 10.000 Bad Guys might at first trouble you, but I would urge you to listen to it another time, as the CD grows on you every time you play it again. The band may have changed slightly in their music, but they haven't really lost any quality. The three singers still sound original and give Mörser that little extra spice. Seeing them live at least four times this past year I can honestly say that their live-acts are still as intense as two years ago. Das war wie einer Tornado, mensch! Der Mörser ist ja ganz affengeil! (EB)



with these issues, although I do have a problem with what issues they try to focus our attention on. It seems that most of the lyrics come from a heart that is profoundly disappointed with the hardcore scene, therefore the lyrics focus mainly on that scene, and not, as the short political pamphlets in the booklet might suggest, on the issues that need to be paid attention to. I think that any band that focusses so much time and energy putting down a scene is doing so because they lack an understanding of what the real issues are, or worse, they lack actual political ideas. Anyway, the music is fun, although listening to this too long might start to bore you. The Kid Karate have no guitarist, just a singer, a drummer and a distorted bass, so the result surprised me. They sound a lot like Charles Bronson, His Hero is Gone and the Swarm, although the Bronson influences are more present in the lyrics. Finally I should quote one song that was so funny, called 'headline': "a hat for a hat-a shoe for a shoe-a sock for a sock-a shirt for a shirt, that's justice. Here's my three dollars, so please give me a headline. I can't spend more money because we've been saving for mom's abortion since they are gonna drag the fetus out of the womb in two days when dad's recovered from the frozen meatloaf." Fans of raw, political power violence or sludge should definitely try and get a copy. (EB)

## Kid Kilowatt-Hit single 7" (Second Nature)

It must be said that Boston is hometown for a lot of good musicians and bands. Kid Kilowatt is another Boston based band featuring members from well known acts such as Cave In, Converge and Euclid. So what we basically have here is people from amazing bands teaming up, writing music, recording it and finally releasing amazing music. Kid Kilowatt play somehow catchy driving and poppy music that appeals to be easy on the ear. I have no clue how these people find time to record great music as heard on this record besides doing their other bands, who're main priority (I think), and also are well known for delivering great music. I just shouldn't think too much about it because it's beyond me and above all it makes me jealous to see people who are able to put out quality music non-stop. (JP)



## Kill Your Idols-No gimmicks needed CD (Blackout)

This band definitely needs no gimmicks. 17 tracks full of fast and furious old school hardcore with some more melodic punk parts now and then is what this is, nothing more, but certainly also nothing less. I think the elder hardcore fans will go crazy for this band, but also among the new breed of kids there will certainly be a lot of people who will highly appreciate this band, because this is the kind of music where it all started with and which we all want to hear again now and then. Speaking for myself, I find it hard to listen to this band longer than let's say five (when carefully picked) songs, because then this band is starting to get on my nerves, because I find it really hard to say which song is which, because this album is sooo monotonous in my opinion. A lot of people will not agree on this, but I just can't understand all the fuzz about this band, no matter how dedicated and 'real hardcore/punk' these guys are. Maybe they can convince me live. (EJ)

## Knives Out-Heartburn CD (Deathwish)

One of the first things that I like about this CD is their layout. After a listening a few songs of Knives Out they really reminds me on a mix between Burn and Stretch Armstrong with a old school touch like American Nightmare. Nine songs which are unfortunately over before you know it. Looking forward to hear more from this band! (JJ)

## Knuckledust-Time won't heal this CD (Thorp)

I was very surprised how this band has grown and developed itself since I saw them play live at a local venue here in Holland a few years ago. Knuckledust, from London, play in your face old school hardcore, with a tiny bit of metal influences now and then, packed in a thick guitar sound. The fat production, the great breakdown parts, the raw and brutal characteristic vocals and the continuous energy these guys play with, make this one of the best records in this style of hardcore I heard in a very long time. Knuckledust are ready for the US! (EJ)

## Knut-Bastardiser CD (Hydra Head)

Walking through Hilversum, a boring suburban town and home of every television production in Holland, in search of a squat I'd never heard of, wanting to see Knut, I ran into four guys who looked, and quite frankly smelled, like they were coming straight out of one of the dirtiest squats known to mankind. They turned out to be the guys from Knut and we ended up eating french fries, thus I can conclude that these guys might sound like ravaging madmen, but are actually quite nice; so much for that reputation. Of course most of you should already own this recording on vinyl from when it was released by Chrome Saint Magnus Recordings, but to those of you unaware of the magnitude of this band I will (reluctantly) try and describe them. Knut is constant frenzy, extremely ravaging and excruciatingly aggressive. Having toured with both Neurosis and Both, Knut position themselves in a perfect symbiosis of

both bands. The crazy mathematical riffs and sudden changes reminiscent of Both combine perfectly with the driving, dragging riffs with a Sabbath feel to it and the constant repetition we know of Neurosis, added with a crazy growling voice makes this band a killer. The result is haunting, crazy and aggressive. If you haven't heard of them before this is your chance to make up. Great band! (EB)

## Koufax-it had to do with love CD (Heroes & Villains/Vagrant Records)

The first experience I had with Koufax was the split 7" with Reggie and The Full Effect. I liked their song so I was looking forward to hear their full-length CD. This CD has a totally different sound. Koufax mixes traditional pop with piano and saxophone. Sometimes it reminds me of early Ska music like Madness because of the way they are playing the instruments. It's a nice mix of music-styles, great singalongs. Sometimes their sound reminds me of The Cure. The layout of the booklet looks like a record cover from the 60'-70'. This is a CD that I even dare/ can listen together with my girlfriend or my parents. The CD has 10 songs and covers 40 minutes. (JJ)

## Krakatoa-Channel static black-out CD (Second Nature)

It wasn't really Krakatoa's intention to put out another release after the 'clouds burned by sunshine' 7" back in 1996, but because a lot of people wanted to hear more of this band and because these four individuals suddenly found themselves with no musical outlet after the disbanding of bands like Harvest, Thredbare and Picturesque, they decided to make one last record as Krakatoa. Now that this record is finished, all bandmembers will return to their other bands and projects, so Krakatoa actually is a side project for these people. The music Krakatoa is playing can best be described as melodic power metal, heavily influenced by bands like Iron Maiden and In Flames, with hardcore vocals. This is a combination which can't be found too often and is therefore rather original in my opinion, so therefore I consider it as a pity that this probably is the final testament of this band. Maybe all those people who begged for more from this band after their 7" in 1996, together with all those people who missed that release but like this record, including me, can make Krakatoa decide to get together again. (EJ)

## Leiah-The tigra songs CD (Genet)

What immediately drew my attention was the original idea behind the booklet of this CD: blank pages with the lyrics printed at the bottom of every page. To read those lyrics you absolutely have to take the time and sit comfortably before reading the beautiful and very poetic personal lyrics. Those lyrics, together with the very simple, but very original and great looking layout of the booklet really make this booklet something special, like a small collection of poems or something. And oh yeah, there's also the music of Leiah. Well, if you liked their last year's 'mood shifting tones' CD, you probably like this



full album too. All songs are again very intense and full of different parts, from modest parts to more rockin' and freaky parts. The only thing which was different for me compared to 'mood shifting tones' was that I found it more difficult to listen to this record in one time than I found this on the 'mood...' record, so I guess that personally I like listening to Leiah for a song or five, but then I prefer putting on another CD, but that doesn't take away that this is still nice music listening to. (EJ)

#### Lengsel-Solace CD (Solid State)

This truly is remarkable, a Norwegian black metal outfit teaming up with a predominately Christian influenced label. I guess you won't catch these long-haired Vikings burning down churches in the name of Thor, or other illustrious ancient Gods. Lengsel, which apparently translates as yearning or longing, delivers epic black metal harmonies, from time to time chaotic switches, 'evil' screaming, sometimes emotional singing, poetic, personal lyrics and moody organ parts. I guess musically they incorporate the surprisingly uplifting 'classical' harmonies over fast and aggressive pounding drums and guitar-riffs that remind me of bands like Lord Belial, Dissection and Immortal and mix it with elements that remind me of Dimmu Borgir (organ parts), guitarist/singer's other band Extol, Dark Tranquillity's progressive metal and late eighties trash metal. Add some surprisingly well-fitting, chaotic harmonies and Lengsel is what you get. The lyrics are poetic, personal, moody and quite appealing to me. Under their tough skin these three members are hopeless romantics, maybe that's why I would pigeon-hole their lyrics as Gothic, rather than black metal. What usually attracts me to a small minority of black metal bands is the sublime mix of aggressiveness and power on the one hand and spirituality and fragility on the other. In comparison to other bands Lengsel does very well concerning spirituality and fragility, but fails to deliver on power and aggressiveness. As a whole this is certainly a very good try, I just hope they'll improve on their next recording. If they do improve I'll be one of their fiercest supporters. One other thing that disappointed me on this recording is that the outstanding artwork didn't include any 'evil' poses nor ridiculous war-painted faces. Good for them. (EB)

#### Less than Jake-Hello rock-view CD (Golf/Plastic Head Records)

From the moment you push the play-button of your CD-player it's almost an explosion of raging and very energetic punk rock coming out of your speakers. The passion, some ska riffs and great melodies are responsible for the fact that I like listening to this album for the whole 38 minutes it lasts. Sometimes a horn section is thrown in, but fortunately not always, so this never becomes irritating or starts to work on your nerves. Lyrics are more mature (not always of course, but that's okay since a bit of humor fits fine with this kind of music) than with the previous four albums and explore the emotional turmoil of adolescence,

confusion, raging hormones and broken hearts. This is a very balanced punkrock album which is definitely worth checking out if you are into this type of music. (EJ)

#### Living Sacrifice-The hammering process CD (Solid State)

Characteristic for Living Sacrifice are the low hacking and drilling guitar parts which create a solid base that is heavy as concrete. Sometimes the riffs tend to go more towards death metal which brings a bit of variety in their sound. When looking to the names of bands these boys have played with (P.O.D., Cannibal Corpse, Nile) I get the confirmation for what I already figured out for myself, namely that this could be the first band which is not only successful in the scene of so-called modern metal bands, but could also be appreciated by people who are into death metal, because Living Sacrifice is able to form the perfect bridge between those styles of metal which until now were most of the time separated by a rather big gap. This is the step forward a band like Fear Factory never made! (EJ)

#### Living Sacrifice-The Hammering Process CD (Solid State)

Oh my God! This is awful! What is happening to hardcore music? Yet another band which sounds exactly like the new kids want it to sound: a bit of Soulfly (or late Sepultura for that matter. Oh Golly they even use the tribal drumming! aaaaargghhhh), some of the melodic singing and tight drumming like Fear Factory does, a bit of early Korn, mixed with a thin layer of hardcore. I'm sure these are fine Christian kids, and great musicians (the drums sound really tight, the production is top-notch and they are certainly good songwriters), but I simply cannot stand any more of this commercial bullshit. Sorry, I'm sure 75% of you will probably like this, but I cannot stand by and watch hardcore being turned into easy digestible metal. Anyway if you're into Soulfly and the heavy Korn you'll definitely like this, but I think this is horrible. I can't even force myself to read the lyrics, among other things I'm very afraid these lyrics will turn out to be another fine example of force-feeding the kids Christian propaganda, which they euphemistically call spiritual and personal these days (Sorry John and Janus). One positive thing: the Integrity-esque guitar solo on the second song. Aw my god, they're doing another 'Roots' intro, it's time for me to quickly move my thumb towards the 'stop' button. (EB)

#### Luddite Clone-The arsonist and the architect CD (Relapse)

If you want to hear something new and original in the world of extreme hardcore and metal, you just can't afford to miss the great releases Relapse is putting out lately. From the very first drumming tunes these violent, aggressive, brutal and very technical machine gun tunes will bring you close to suffocation. These 6 exorcists incorporate it all: fury, ingenious arrangements, ferocious bursts of speed into sloooooow crushing breakdowns, as well as their other musical interests. With this exercise in extremity Luddite Clone are definitely pushing the boundaries of metal! (EJ)

#### Madball-Hold it down CD (Epitaph)

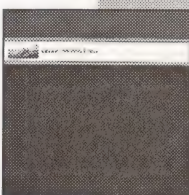
After listening to this album a couple of times I had to take a look in my wardrobe to assure myself that I still had my Madball long-sleeve from back in '95, and yep, it was still there. With this album Madball goes back to the style of 'demonstrating my style' and that's when I think they are at their best: a lot of groovy parts and a huge fat sound. Lyrics are as always in the Madball tradition and dealing about the tough life in the streets, being true to yourself and brotherhood of course. Personal favourite is 'done', a song which is incredibly groovy with massive pumping guitar parts in the beginning, while at the end it almost explodes into the traditional fast Madball parts. That song might be one of my favourite Madball songs of all times right now. Another highlight are the hip-hop beats and the rapping before the last track 'sempar fi', which add just that little extra to this (rather short: 26 minutes) album. But there aren't any worse tracks on this album actually, because 'hold it down' is easy listening to from the beginning to the end, because there's enough variation in and between the songs, and the unique Madball vibe can be felt constantly. I think that one of these days I might go downstairs to ask my mom if she can iron my long-sleeve to make it ready for wearing... (EJ)

#### Maroon-Captive in the room of the conspirator CD (Kerosene)

I know it's super cheesy to compare bands to other bands when trying to explain what a band sounds like to someone else, but I'll do it anyway... When listening to this record and flipping through the CD-booklet (vegan power, yeah!) from East German based band Maroon, three things immediately popped up in my head, namely: 1. Morning Again; 2. The early Earth Crisis days & 3. Veganism. Put these three elements together and Maroon is the outcome. Morning Again for musical influences and early Earth Crisis for veganism and the direct, militant lyrical influences. To set things straight, the above words are by no means meant to slate this band. I absolutely recommend this record to people who are into new school hardcore with crunchy chugga chugga E-chord and metallic guitar tunes. The sound quality on this record is good and the visual presentation is also an advantage! All I'm hoping for from now on is that this band goes more their own way music wise on future records. Because if they give that little extra twist to their music Maroon will turn with no doubt into one of the better bands the European continent has to offer lately. Go figure, I'm already into what I hear on this six song CD. I can't wait for what the future is going to bring these vegan warriors. With a record label as Catalyst under their belts for the upcoming record they automatically have made a good start. (JP)

#### Merzbow/Shora-Switching rethorics split CD (Overcome)

A rather strange combination. Merzbow is an accomplished noise-artist from Japan, I've heard from him through Dwid of Integrity, but this is way better than Psynwarfare. I'd have

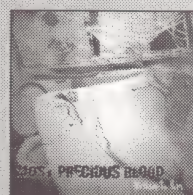


#### Most Precious Blood-Nothing in vain (Trustkill)

What I always will remember from seeing Most Precious Blood live a couple of times in NYC in 2001 are the great interaction between band and audience, the enormous amount of energy this band is playing with during their whole set and the almost dead experiences I had more than once because of audiences that always went completely nuts for this band. What I also remember was that I always found their set lists a bit monotonous and therefore also too long, in other words their songs could use some more variation in my opinion. After their very successful demo (all six songs of that demo tape are also featured on this album), which I also really liked by the way, this is their first full length and I was more than looking forward to this one for a long time already, being very curious how these Gotham City pioneers that arose from Indecision would capture that enormous amount of sweat and energy of their live shows on a silver disk. And during the first song I already got an answer on that question: they surely did capture that same vibe, and how! 12 furious hardcore tracks with the characteristic high and almost hysterical vocals of their singer Tom. Almost all songs are very fast and straight ahead with some great breakdown parts with attacking guitars thrown in now and then. You can almost feel the sweat coming out of your speakers and you can see the slippery floor in front of you when listening to this amazing furious and raw sounding (the way bands like this have to sound on records in order to come close to their live sound!) energetic album! Just like back in the Indecision days, the lyrics are very direct and straight in your face. Anyone can give his/her own interpretation to them which is always great. Lyrics of some songs are very dark or sad, while others are expressions of hope. What I immediately noticed the first time this record was playing, is that these songs sound more varied on CD than live on stage, probably because more attention can be paid to small details, like dynamics and little sound effects, on record than on stage. What I also would like to mention is that the booklet, made of thick paper, is one of the finest pieces of artwork I have ever seen with a hardcore CD. The concept (lay out, pictures, written lyrics, font) and the atmosphere in general simply fits perfectly with this band! Please also read what the band has to say about the artwork. Awesome job! (EJ)

#### New End Original-Lukewarm CD (Defiance)

Besides the great song "Lukewarm", which is also the first, and also fastest and most punky, song on their debut full length "thriller", there are also 2 previously unreleased tracks on this single, which make this silver disk interesting worth buying this for everyone who likes this band, and after their great debut full length and successful touring, I'm sure that there are tons of kids who fell for New End Original. The title track of this single simply contains everything that makes a punk rock song good and catchy: lots of energy, catchy and melodic guitar hooks, great sing along lyrics and an awesome climax of the song. "One big apology" is a beautiful and very emotional slow modest track with lots of room for the great vocals of their singer. The piano at the end of the song which clocks in over 7 minutes, gives this one just that little extra. The third track, "cold sweat" is a cover song I believe, but I don't know who originally performed this song. The bombast and explosive character of this song remind me of Muse. I





# reviews

don't see any reason why New End Original can't become as big as bands like Radiohead or Muse, because they simply have everything what it takes: an original sound, very good and professional musicians, characteristic and very emotional and beautiful vocals, lots of variety, amazing song structures and a constant unique atmosphere and tension which can be felt during all their songs! One of last year's best newcomers! (EJ)

## No Denial-Soundtrack of decline CD (Crucial Response)

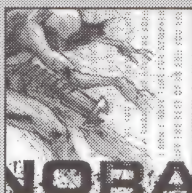


A new and very interesting band coming from Holland. All band members have been around in hardcore for more than 10 years and have gained lots of experience by playing in successful bands like Mainstrike and Manliftingbanner. No Denial

can be seen as one big tribute to the Cro-Mags. Although his voice sounds rather different, singer Big tries hard to sound like John Joseph through his way of singing and also his stage performance looks very similar to that of the Cro-Mags frontman. No Denial have found a good balance between the Cro-Mags sound, Underdog and late eighties NYHC. Lyrics are clever and well thought-out and most of the time have a very poetic character. If they add some more variation to their sound, this can become one of the hottest bands from Europe! (EJ)



## Nora-Loser's intuition (Trustkill)

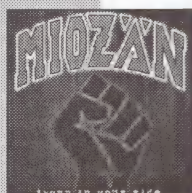


I heard some of the new songs a couple of times live already before this album came out. This was very promising so I was looking forward to this release. The song which made such a huge impression on me during their live shows was "nobody takes pictures of the drummer" because there is this contagious riff which goes as a leitmotiv through this song and this track definitely is THE killer on this album. This riff is the kind of tune you want as a ringtone on your cell phone. But don't get me wrong, the rest of the album definitely is worth listening to as well. Nora is a rock machine which holds your attention for the full length of this album. The beautiful artwork completes another killer release by Trustkill records. (EJ)



## Milemarker-Frigid forms sell CD (Jade Tree)

Techno music, followed by explosive experimental rock music, the perfect way to start off this record! The next thing that makes me fall for this band is the catchy keyboard tune, followed by guitar that plays the same tune. With their third album, that originally was released back in 2000 on the Lovitt label, Milemarker takes away all the possible borders in today's innovative alternative, indie, emo and screaming rock music, because this just can't be labeled as one style of music, and exactly that's what makes this album probably so attractive. Screaming chaotic parts, poppy keyboard tunes and more hardcore/punk influenced parts, they are all featured on these ten songs. The alternating male and female vocals and the numerous sound effects make this record even sound more diverse. This is the most innovative and creative record I heard in a very long time and with this masterpiece Milemarker pushes other experimental artists that are always willing to try something new, like Cave In, The International Noise Conspiracy, to the background. Compare this to what Refused established when releasing their "the punk of shape to come" album. Milemarker should get subsidized for adding something new to nowadays rock music and for coming up with a new style of art. Words don't reach to describe why this record is so special, good and refreshing. Brilliant! (EJ)



## Miles Apart The-Some memories last forever CD (Green)

This Italian band definitely rocks! The combination of indie-rock and parts that are more influenced by punkrock sounds great, and there are enough tempo changes and differences in dynamics to make it a joy listening to all of these 9 songs which all sound very powerful. It obvious to hear that these kids have fun when playing this music, because the passion exudes from these recordings. With the beautiful piano playing in "forewells" Ten Miles Apart proves that they are also not afraid to try something new, so that's another plus for this great European band! (EJ)

## Miles Apart The-Between you and the driving rain MCD (Green)

3 very good quality indie/emo songs with lots of melodic punk hooks. This Italian band would definitely not be out of place on the mighty Vagrant label. I want to hear more from this band very soon! (EJ)

## Miozzan-Thorn in your Side CD (Mad Mob)

Ever since the day they started playing

Miozzan has stayed loyal to old-school hardcore. I guess this loyalty is something admirable in this age of trends and fashions. It would be blasphemous to compare Miozzan to other bands, so there's no other way than to qualify this as good and honest old-school hardcore designed to meet the exact requirements for fingerprinting, a pile-on, circle-pits and other fun. But don't be fooled, although their gigs will probably be the cause for a lot of hardcore fun, this band does have a serious message. "Smash racism, smash the fashion, keep the trust." I can only second that. Compared to their last releases Miozzan appears to be sounding a little more punk, without dropping old-school hardcore at all. Maybe they wanted to symbolize this new, punk influence by a GBH cover, or then again maybe they didn't. This is definitely fun to listen to, even for a metal dude like myself. (EB)

## Millencolin/Midtown-Split CD (Golf)

Two great catchy and poppy punkrock bands. First it's time for an established name in this genre, Sweden's best band in this style of music, Millencolin to play one track of their latest album plus two previously unreleased tracks, although the last track, "buzzer", already was one of my fav tracks on their "life on a plate" album, this however is the extended version and I must say it really adds that little of extra to this song. Rising rockstars Midtown start off with "let go", taken from their "save the world, lose the girl" album. This song has a chorus which everyone likes to sing along to and which is also always one of the highlights during their live shows. The other two songs, which are previously unreleased, remind me why I liked their shows during my stay in New York so much. In the US this band is already rather big and with this split they maybe also get a bit more known in Europe. I think the future for Midtown rock city looks very bright 'cause these kids know how to rock! (EJ)

## Montague-Demo tape (P. Jochemswal 6, 7961 DD Ruierwold, Holland)

Montague plays emo, or indie-rock, with a tiny metallic edge. In fact it was that tiny edge of metal that probably because of the female vocals reminded me of Shortstight that interested me the most. The music has a distinctively Belgian metallic feel to it, not as Lior or Congress but more like Spirit of Youth. The emo/indie-rock reminded me of the Cranberries. I could get into the music if only the female singer wouldn't miss as much notes as she does on this recording. The lyrics are pretty good, personal, poetic, sympathetic, they don't touch any major political issues, but then again, there's nothing more important than the emotions of the individual, right? I do see some potential in this band as I really liked the first song, but again, I would like to hear better vocals next time. Especially with this kind of music it is important to have a good singer, because a bad one could easily spoil the entire band. (EB)

## Moods For Moderns-Two tracks left CD (Doghouse)

Moods For Moderns are a Detroit trio

made up of former members of Empire State Games and King For A Day. This just can't be simply labeled as pop, because therefore these three songs sound way too brilliant. This is so incredibly catchy. If I didn't know these guys were from the States I'd be sure they came from Great Britain. This trio could easily be acting as the support act for Oasis, because this is first class Britpop. Mix up the best parts of Garbage and the Beatles and you have some kind of idea what to expect from this trio. This is very nice cheerful music which makes you sing along to the catchy choruses immediately. I love this! (EJ)

## Morning Before-The new romantics CD (Strange Fruit)

I always found the name of this band a bit cheesy because it automatically reminds me of Morning Again. But don't let the band name mislead you because Morning Before is a band with an own face which play pop/rock tunes you can easily fall in love with. Sometimes there's a bit of an indie rock touch to it, while other times you can hear more hardcore/punkrock orientated influences. They cannot be put in any genre which makes them stand out from a great mass of bands. Sweet record full of sweet melodies and nice harmonies. Sometimes these songs even remind me of The Cranberries, something which these new romantics surely can take as a compliment. (EJ)

## Mortician-Domain of Death CD (Relapse)

Grind, growl, splatter, grunt, bark. Blood. Obscure horror soundbytes. I jerk off on Mortician, no seriously! Splatter-gore at its finest. Extremely heavy. Play this to your granny and she'll disown you. There's a pungent stench cover on here...that's rad! (EB)

## Movielife The-This time next year CD (Revelation)

The nonstop touring made this band quite popular among hardcore, punkrock, emo/indie-rock kids in no time. Their mix of hardcore, punkrock and indie-rock is quite infectious and make sure that all type of sub genres in hardcore will dig this band. (EJ)

## NBP-For those who drink their coffee black CD (Hectic)

Easily one of Holland's best emotional hardcore bands. I cannot even come close to describing how much I love this CD. First of all I might be a bit prejudiced because the two people I know in this band are two of the nicest people I've ever met. Not Born to Participate play emotional hardcore, with some metallic edges, with some poppy edges and with some experimental edges. The singer screams, yells and tries to sing at times. The lyrics are mostly personal/poetic but never in a whiney emo way. The 7 songs all have the same small intro/outro theme which works really well. The CD and its booklet are full of little surprises, try to find them all. (hint: try playing the CD on your computer) Unfortunately NBP decided to call it quits after releasing this CD. They will be missed. (EB)

## Nerve Agents-Days of the White Owl CD (Revelation)

And there it was! I hold certain truths

music



to be self evident, the need for freedom, the corruption of authority, the fact that Bob Seger is not funny and that what goes up must go down among others. One way or another a huge part of these truths will turn out to be half-truths or simply false truths, leaving me with a frightening void. The statement that old-school hardcore/punk had become so incredibly stale that no so-called youth crew band could ever tickle my senses in a positive way again was one of those self evident truths. Whenever such truths prove to be falsehoods I slip into denial. "This cannot be good!" I screamed desperately, "Please God make it stop, make me indifferent again! Make me stop tapping my feet! Wipe that fucking smile off my face, please I'm begging you!" But the Nerve Agents kept entertaining me with their energetic punk/hardcore, they would not stop to make me point my finger and scream-along. Their incredibly energetic mix of late eighties hardcore and ghouly punk is catchy as hell. Their singer used to be in a little outfit called Redemption 87, if that still rings a bell. The Nerve Agents do sound a lot alike but they're not just starting again where Redemption 87 left off, as I said, they have a more ghoulish punk sound to them, slightly reminiscent of the Misfits. 7 seconds is another great band that comes to mind. The vocals are great, although the singer tends to overdose his 'accent', for example in 'prey': "Ai'm preying on what Happineyes" it makes it sound like a gimmick too much. But don't get me wrong, the vocals are still great. The music is as exciting as it can get. Certainly a mandatory choice for the real (old-school) hardcore lover. (EB)

#### New Amsterdams-Para Toda Vida CD (Vagrant)

After the successful debut "never you mind", Matthew Pryor of the Get Up Kids already comes up with a follow up to his first solo release. Under the name of The New Amsterdams he plays very emotional acoustic pop songs with some folk influences. My personal experience is that if you are into the Get Up Kids, you automatically like The New Amsterdams, because Matthew Pryor's voice is so characteristic and determines for a rather large part the face of both, the Get Up Kids and, of course even more since it's a solo-project, The New Amsterdams. No drastic changes compared to "never you mind" and therefore a safe follow up record. The only complaint I have is that there could be some more variation between the songs, because after 3 songs it's getting harder and harder for me to keep my attention to what's playing on my stereo. Therefore a few more up-tempo songs like "four more years" would be welcome. (EJ)

#### Newborn-In these desperate days we still strive for freedom CD (Advanced CD)

I don't know exactly when and by whom this will be released (I believe Natural High records has something to do with it.) All I know is that these kids deserve all the support they can get. This is great music! I find it hard to pigeonhole stuff like this being afraid I will somehow violate their

music with comparisons and labels. All I know is that it simultaneously made me bang my head and point my finger. This might sound strange but to me they sound like trash metal kids that have listened to some new-school records and decided to start a band. They have a great singer, with decent, political lyrics. The only thing that bothered me were the solos; I hate solos. I think this band should get some shows around these parts so I could check out if they're as good on stage as on CD. Until that day I guess we'll have to wait and be patient for this (split)7" to see the light of day. (EB)

#### New Found Glory-s/t CD (Drive Thru)

Earth year 2001. Location: Coral Springs, Florida. Five young men, allegedly going under the names of Ian Grushka, Steve Klein, Jordan Pundik, Cyrus Bolooki and Chad Gilbert are suspected to join forces into something called a "band". Our intelligence service has picked up rumours that when gathering they call themselves 'New Found Glory'. These five suspects are considered to be class A dangerous. Young girls all over planet earth seem to have some kind of affectionate feelings towards them and causing them to painfully scream. As we might need all teenage girls in a perfect condition for our future procreation plans, the Highest Command has asked us to investigate this case. Fact: This 'band' used to be called 'A New Found Glory', changed it to NFG because it was so-called easier. Fact: Chad Gilbert, who plays guitar, allegedly used to be the vocalist of 'Shai Hulud', another 'band' threatening the existing world order, yet on a different level. Fact: That same Chad Gilbert dropped out of highschool, without having a degree, to pursue his career with the 'band'. Fact: Ian Grushka is rumoured to be bloody Irish. Fact: Eye-witnesses have stated that Drive-Thru Records is responsible for releasing all their latest 'records'. Not only are they considered to be possible accomplices, also their partners in crime MCA, part of majorlabel Universal or not, will be held accountable for their actions. Fact: Neal Avron's steps, Everclear producer, will also be examined carefully, for his partaking in the making of their new selftitled album. Fact: These youngsters have sold over 80.000 copies of their new record. Possible plan being mass hypnosis. Fact: Their rerecorded version of 'hit or miss' to be considered highly threatening, getting airplay all over the world. Opening case 53549. With this fourth release, it seems that the fivepiece is getting worldwide recognition for their musical efforts. Especially in the US their popularity is increasing with every passing day. Even though our agents are normally not very open-minded, our unit will have to admit that their music is very catchy. The s/t CD starts with 'Better Off Dead', which is a decent song, obviously a creation inspired by the typical poppunk sound that several other 'bands' these days are making. It's a good opener, but not great. To me, agent 2648, this album really kicks off with 'Dressed To Kill', second track on the list. Catchy guitariffs and catchy, clean vocalwork create a somewhat melancholic atmos-

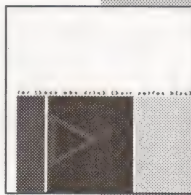
phere, yet the happier refrain will make thousands sing along to the lyrics. All lyrics seem to be girls, and however they're written in a easy, straightforward way, they fit perfectly with the poppy punk music. As said earlier, 'Hit Or Miss' was a pretty successful single on radiostations, being broadcasted all over the world. Not a big surprise, because this is not only the best track on the CD (and on their previous full-length Nothing Gold Can Stay, released in 1998), but because it's also impossible not to know every word by heart after a couple of listens. It's upbeat, it sounds happy, it's varied, it's fast, it has a rough edge and it's topped off by excellent singing. All songs are pretty much in the same upbeat poppy punk style we've come to know as their trademark, although some come across as a little less optimistic than others. Conclusion of case 53549: Our intelligence service has once again failed to do its work perfectly. New Found Glory is a 'band' that is not only stalked by a bunch teenage girls, but they also still get their deserved respect in certain branches of an underground movement, which members call hardcore punk. Certain individuals who are now in the Triple X Witness Protection Program have revealed the information that anyone who somewhat likes 'bands' like Blink 182, The Get Up Kids, Midtown or Saves The Day will also adore NFG. At this point of time we have no reason to believe that they are indeed a threat to our civilization, but if they succeed in progressing even more, their fanbase will expand into enormous proportions. Right now they make easy listening music, not highly original, but their newest album is a good listen nonetheless. Possible acts of violence, or even the forced termination of the band are to be discussed at the next assembly of the Highest Command. Until then: case 53549 closed. (JV)

#### Nilghai-Tears of the embraced CD (Funtime)

This is the first MCD for this Belgian band that started rehearsing somewhere in 1998. With two singers, these kids really play a varied style of hardcore. All songs have as well a softer more emo side as a heavy and metal side, with sometimes some excellent screamy vocals. Lyrics most of the time come from frustrations in everyday life and are most of the time dealing about personal feelings like love, friendship and all kinds of frustration. And when listening to a band like this, you start realizing that frustrations also can have a positive working, namely that they can result in playing great music like this, because the combination of extreme and freaked out music, together with the more melodic and clean tone parts definitely sounds good and makes me want to hear more from this band in the future. (EJ)

#### Nile-Black Seeds of Vengeance CD (Relapse)

Any attempt to review this disc will always do Nile short. That's why I waited so long to review it. Musically this is very hard hitting, very threatening, very tight, organic, Death-metal, inspired by ancient Egyptian culture. Instead of doing them short by pigeon-



#### Paint The Town Red-Last gang in town CD (JTTP)

What is going on in Germany lately? After Max Rebo Kids and I Defy, this is again a brilliant new band from this country. It occurs very rarely that I agree with everything that is said in a biography that comes along with a CD, but this time I could simply copy the bio and use it as a review, because it says it all and I totally agree with every single word. But the biography would never be enough to explain how great this band is, even the rest of this review won't, because you just have to listen to this record as soon as you can and convince yourself. Paint The Town Red was founded by ex-My Hero Died Today singer Marco Walzel in fall 2001. All band members have been working their asses off in the hardcore community for years (6 ex-bands, one local promoter, two record labels, a zine and a booking agency). Paint The Town Red already have a very own sound that can be described as to the point, hard hitting, mostly fast hardcore with lots of rock, but also great mosh parts and even finger point passages. I can relate to their own description of their sound, which they describe as somewhere between Bane and Unbroken. And now you're probably all up from your chairs dying to check this band out. And you better! Although PTTR doesn't need any comparisons, because their music speaks for itself, and how! All individual band members have different believes, different tastes in music and different personalities of course, but together they form an entity that is so powerful and passionate, but at the same time never heard before and so refreshing that it will take hardcore worldwide by storm. Lyrics are also amazing and are mostly very revolutionary, always very original and clever and definitely never standard. Through their lyrics they want to convince people that they always are good for something, give courage, bring pride and prove that this is your world, now matter how hard it hits you, no matter how often it knocked you down. What more do you want as a hardcore kid? Listen to "breaker breaker 1.9." for example and you'll raise your fist or point your fingers in no-time. If you want to rock and mosh during the same song, Paint The Town Red is the best soundtrack. Believe me or not, but PTTR touch me so much that they almost had me standing on my windowsill the first time I listened to this. An all crushing debut release of this band who will go on tour through Europe with Converge in fall this year. Europe, you're warned! (EJ)



## Point of No Return-Sparks CD (Catalyst)

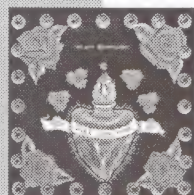


The São Paulo Vegan Straight-edge band whose goal is being put like this: "We don't want to produce high quality art, but intense protest." Which leads me to wonder why we can't have both. Music in their opinion is nothing more as a means to give their politics, the frustrations and the anger a voice. Have they too been dragged into that luring trap of modern day's emphasize on functionality, effectiveness and objectivation (which is closely related to capitalism) and its dismissal of everything infunfunctional, ineffective or subjective and therefor often adventurous? It's not art that should be servant to your politics, your politics should be your art and vise versa. Anyway, Point of No Return sounds a lot like Path of Resistance, or maybe like the Earth Crisis of All out War. Earth Crisis also comes to mind with the vocals, not that the singers sound alike but more like the way they deliver their vocals, their timing. The vocals are really convincing, heartfelt and sincere and I really love the background screaming. The CD comes with an extensive booklet with all the lyrics, which are very intelligent, the explanations and translations of these songs (Point of No Return have several Portuguese lyrics) and short essays on a variety of interesting topics. There should be more bands like this that make all their intentions clear, that actually care enough about their lyrics and their politics to put a lot of work into booklets like these. This is definitely great! (EB)

## Poison The Well-Tear from the red CD (Trustkill)



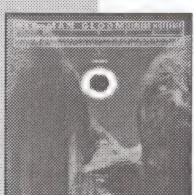
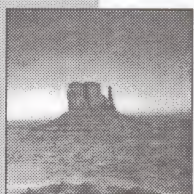
After their magnificent and very well received "the opposite of december" full-length, I was curious how this still rather young band would deal with the high expectations of their follow-up album. Like you may expect from a band like this, a lot of attention is paid to the artwork of this album. And that's exactly one of those things that make this band so special, because Poison The Well is more than just good music. There is a certain poetic atmosphere and vibe around everything these young men do. Add to this the fact that they are very good musicians who can write very well structured and built-up songs with lots of dynamics plus the fact that they always put on a killer live show with their whole hearts and soul and you know what makes this band so good and popular. The kind of music PTW play, which from one second to the other can change from very heavy and metallic hardcore to very sensitive, vulnerable and light emo/indie, together with the beautiful poetic lyrics, has brought and still brings hardcore and indie/emo kids closer to each other than they have ever been before. A great album from an unique band that will always stand out from all those other bands that are trying hard to imitate their sound! How crazy is that by the way that a band of which at least some members I believe were younger than twenty at the time their debut full-length came out, have inspired and led to a large number of bands who try hard to have a similar sound. Well kids, just forget about that, because you can never copy the masters of this style of hardcore! (EJ)



holding them, bringing them down by comparing them to the lesser Gods, let's talk about what impact it has had on me. First of all this CD stayed in my CD player for days, weeks, even months. Every time I came back from school, every time I woke up, day after day, hour after hour I listened to this. From the very first notes after the intro, I start to shake uncontrollably, furiously banging my head to the beat like I haven't done in like 8 years, growling, scratching the carpet, falling down backwards, hissing, spitting. Next I grab my mattress and start hitting it and biting it. My head feels light. My arms feel heavy. My nostrils quiver. My fingers tremble. My teeth grind. My ears go red. My knees fall beneath me. Reason is long gone. All that remains is emotion. I wish I could live only for those moments when music becomes the only reality. (EB)



**Nine Days' Wonder-Demo Self released (Aardbruggenstraat 37, 3570 Alken, Belgium)**  
Great. A new Belgian band that surprises everyone with more of that lame Belgian crap that we all buried years ago! Think Kindred, think Stroke Of Grace. Metalcore based mostly on simple riffs and screamed vs. spoken vocals. Self-described as "metallic new school mosh hardcore with influences of noisy emcore and old school". Great detailed description that doesn't portray about 783 other bands out there, right? So, expect typical intros, short songs inspired by aforementioned bands, and they probably also discovered some shitty French bands the week before recording. The only band that got away with using intro's before every song was Chokehold, let it rest at that. Lame vocals, boring drumming and of course an occasional pissed off singalong. Woohoo, even some 'umps's and go's before the breakdowns! The only positive aspect about this is...is that it's just that, a demo. Lyrics about emotions, denying the holocaust, homophobia, etc...Good to see a young band at least trying to address some issues I guess. Oh yeah, don't cover Kindred! Respect your classics. I'll repeat the most important word in that last sentence if you still don't get it: respect, don't rape! This demo would've done the trick to just maybe get a deal to record a 7" about 5 years ago, but that's a couple of puberties ago. Belgium should have more to offer than this shit. Book this band so that they get aware of the non-respecting crowd: Aardbruggenstraat 37, 3570 Alken, Belgium. PS: no more Etty Hillesum quotes! PPS: According to the band's name, we might not have to put up with this for very long. Here's one guy crossing his fingers! (JV)



Well and some Farret bands, like Remembering Never for example. On this album however, Nodes Of Ranvier mostly are no competition for bands like that yet, but maybe that's something for the future. All in all, still a really good record. One thing I simply have to mention is that I couldn't believe what I was hearing as I heard the legendary opening guitar riff of Iron Maiden's "Wasted years" at the beginning of the fifth song entitled "the world". Very nice and surprising though! (EJ)

## No Motiv-Diagram for healing (Vagrant)

This rocks from the very first second till the last. Almost each song is a killer. No Motiv play a highly addictive blend of catchy punk rock and very melodic emotional indie rock. This record can give you so much because hope, positivity and pangs of love alternate each other in the lyrics of this album. Highly recommended if you like bands such as Get Up Kids, Saves The Day, Alkaline Trio and someone even told me that this reminds her of Blink 182...well, I don't really agree on that one because I think that no Motiv is less punk and more rock, but it gives you an idea of how catchy and good this band is. No Motiv have everything what it takes too become a really big rock band. (EJ)

## None But Burning-A love like boxing CD (Forsaken)

Another nice and promising young band creating a sound somewhere between Grade, Boy Sets Fire and Dag Nasty. The vocals are most of the time screaming, but now and then also melodic and singing. The lyrics are almost poems and represent the emotion and the heartfelt passion that come along with None But Burning. A very sincere and interesting EP which promises a lot for the future of these youngsters! (EJ)

## No Warning-s/t CD (Bridge Nine)

Old School is totally coming back. A lot of very good old school bands are released on this hardworking label: Panic, Carry On, American Nightmare etc. Another great release in the vein of some real old school names like: Cro-Mags, Agnostic Front or Madball. New York hardcore is back (from out of Canada)! While listening to this CD it gave me the feeling of being 15 years back in time! Good sound, nice layout and songs about trust, friendship and everyday life. Recommended for old retarded hardcore fans who wants to feel the spirit of '88. (JJ)

## Nyari/ Jane-Liberatetemet ex inferis/examination positive CD (Alveran)

Remember when Nyari had these really cool female vocals? Don't you ever catch yourself longing back to the days when you could listen to bad metal made by hardcore kids that wanted to do something fresh? Me too. I once had this interview with Sacha, who sings in Nyari and owns Alveran Records, and I recorded everything, with the intention to write a lengthy interview, but his accent was so thick I spent four hours translating five minutes of tape and gave up. The Nyari part of the CD starts with some-

thing that reminds me of Ice-T. That song, "the guntower..." and I asked myself who had the power. The Whites, the Blacks, or just the guntower. That's a great song. In case you're wondering why I still haven't said anything about Nyari's music: Well, it's just that I thought Sacha was this really nice guy, and it would break his heart if I'd have to tell you how bad this is. This is bad music! Nyari try to play brutal deathmetal and added some frivolous tweeks on shrieks here and there, added some early Metallica influences... but it just doesn't work. Jane sounds slightly better, they have this emo-metal thing going on. I liked their full length better. (EB)

## Old Man Gloom-Seminar II CD (Tortuga)

Great layout on thick paper! I knew I was in for a treat. Saying that Old Man Gloom sound a lot like Neurosis does not really do them justice, because that might suggest that they're mere copycats, but Old Man Gloom has a distinct personality. If I were to say what the differences were between Neurosis and Old Man Gloom, I'd say Old Man Gloom seems to be somewhat more influenced by Black Sabbath-esque riffs, bordering on Stoner-rock or sludge. Perhaps you could say that Old Man Gloom position themselves between Neurosis and Kyuss with an emphasize on the first. Their strong points are many, but I was especially pleased by the way the songs are slowly build up towards climax. This CD, second in a series of three, is different from the next CD in so far that the actual soundscapes seem to be less incorporated with the songs, and function entirely as an intro distinct from the song and the fact that this CD has more than one song, with finished songstructures. Unfortunately the lyrics might seem poetic at first but never start making sense at all, not even after careful poetry analyses. I think these guys must have spent a little bit too much time on their bongos. But I guess non-sensible lyrics that at least suggest some sort of deeper meaning are better than your typical hardcore lyrics about beatdowns and other evil stuff these days. The singer mostly screams through a distortion-device and at times tries his hand at singing. The noise parts, which seem to be made by Kurt Ballou of Converge and Steve Brodsky of Cave In, are mostly low-pitched frequencies, alternated with 'space-sounds', the sounds you get when you fuck around with your guitar, your distortion and the echo-function on your amp, and random soundbytes. Which then slowly shifts into a song. This is the kind of music which is great to listen to when you read or write, although at times you suddenly find yourself banging your head on their slower, sludge parts. I'm glad this CD wasn't one of the CD's that were stolen, this provides hours (well 58 minutes to be exact) of entertainment. (EB)

## Old Man Gloom-Seminar III CD (Tortuga)

The layout is impressive again, with thick glossy paper this time. The theme for this CD, which seems to be without lyrics, apparently is the desert. I think their music somehow perfectly manages to capture the pressing heat,



the hallucinations, the solitude and despair typical of the desert. Unlike the previous CD *Seminar III* consists of just one 28 minute song, instead of 16 finished songs. I love this CD so much better than the previous CD, which doesn't mean I didn't like that CD, *au contraire*, but in this one song they manage to really incorporate the noise soundscapes into the music and take their time to slowly build towards frenzy. It literally takes them 6 to 7 minutes to reach the first 'loud' part, constantly repeating the same riff over and over again, without ever getting boring, because you can feel the tension rise, you can feel the air thicken. When tension reaches its peak, the music suddenly explodes into another slow, dragging riff (accompanied by heavy use of toms and cymbals of course) which then takes for ever to slowly fade away, when suddenly another explosion takes place, now reminiscent of *Neurosis*, which at its turn will then constantly repeat itself infinitely so it seems, until everything goes quiet and we find ourselves at that first riff again. I think the drumming keeps the constant repeating riffs exciting, by introducing minute changes, as if we're dealing with mesmerizing techno here. The singer hardly ever comes in, except for the *Neurosis* parts, which is a good thing. I'll say it over and over again, until everybody agrees: singers need to refrain themselves from constantly screaming on the top of their lungs over the music. There's so many good bands out there that would sound even better if the singer just learned when to shut up. Especially when you're dealing with this kind of music, which tells a story in itself, you don't need an extra narrator, screaming through it all, obscuring the music. Lyrics can only accentuate the music, or vice versa, when you're aware of the silence between the words. "Meaning exists only at the grace of silence" Deep huh? Let's take a minute of silence to ponder about this, or maybe we shouldn't. Anyway, I'm babbling again, time to wrap up and say how much I loved this CD. I really loved this CD. (EB)

#### Old School 101-Pura Vida CD (Victory)

These guys label themselves pizzacore, which also shows in their lay-out. Their Jewel case inlet is a pizza box, while the CD is the pizza. This is also the most exciting I can get about anything this CD brings. Old School 101, a reincarnation of Hogan's Heroes, plays a melodic kind of punky hardcore. Reminding me of H2O and social distortion. They are about fun, respect and loyalty. Who needs those stale slogans anymore? This is definitely not meant for me, but if you're a sucker for H2O or social distortion you'll probably love it. (EB)

#### One of these Days-This time it's different CD (Mary Hall)

This has as sort of Swedish punkrock feel to it, although these guys are from Canada. It doesn't exactly sound like Satanic Surfers or whatever, but it has the same sort of melodic uplifting qualities. Musically One of these days is a mix between the aforementioned melodic punkrock, with Get Up Kids-esque vocals and faster old-school

hardcore parts. I found this CD pleasantly uplifting, and I shook my head to the beat several times, but I got annoyed with after a while. If you're into this sort of music then you'll probably love this CD, every song is as good as the other, but to me it's just too much. (EB)

#### Origin-S/t CD (Relapse)

Holy Christ! Their reputation preceded their CD, but I wasn't ready for this. After five minutes of headbanging it was impossible for me to focus for at least an hour. Strings of sweat and spit were drooling from the walls. My neck was burning red from all the action. Origin play a very staccato style of death metal that borders on grindcore. They seem to have as much as three different voices, one high pitched screamer, one growling gorilla and one average hardcore voice. This certainly grabbed my attention at first (grabbing my attention isn't the right word, as a band does more than just grab my attention when I jump up and start banging my head ferociously on the beats) but music like this usually bores me after ten minutes, especially the endless repetition and the staccato rhythms sooth me to sleep. This is certainly very brutal, it just doesn't provide enough variation for me to keep me focussed. (EB)

#### Outstanding-Attitude Promotional Music CD (demo)

I'm not quite sure if we're dealing with a promotional one-song teaser or a one song demo here. If the first were true, fuck 'em, I hate teasers, they remind me of marketing strategies too much, if a band was serious about their music they would try and get as much of their music into the world immediately as humanly possible. If this were a demo, or something, this is really impressive. The only song on this CD starts off with a sample of that melodramatic film about slaves that had a mutiny on their ship and must now come before court to determine to whom they belong. The sample picks off when the slave-leader can barely understand two or three words during the whole trial and decides to shout "give us our free". Outstanding reminds me of early Earth Crisis, with top notch production quality. Seems they're genuinely politically upset, the lyrics to this song are about child labour. Maybe it's time a band puts the blame where it belongs, it's not just the big corporations that don't care about human values, the blame belongs to us, the mindless consumers. Child labour can only exist when we keep buying the products. Either you pay more for a sweatshop free shirt or you try and steal it. But anyway, if this is a demo I'm definitely waiting for their first real release, if this is a teaser, fuck 'em! (EB)

#### Oversized-HappyInbetweensOrsod CD (Funtime)

The sound of this Belgian band lies somewhere between Lag Wagon, Saves The Day and Weezer and can be described as melodic punk rock with lots of catchy indie rock influences. It's because of these indie rock influences that this band creates a sound of their own. The clean tone melodic parts and the nice keyboard tunes give this record that little extra and surely keep

this album alive all the way, even after listening to it lots of times. For me without a doubt one of the better bands from the European continent playing this style of music! (EJ)

#### Pale-Razzmatazz (the art at the sands) CD (Defiance)

"A boy, a story, a beat... Razzmatazz tells the story of Israel, a 20-year-old boy, who returns to his hometown after 1 years and recognizes that his place is far beyond his friends, his family and all the things he had before, only two things left: his love to music and a girl called Anna." I really enjoyed this, there should be more concept albums like this. This is emotional indie-rock at its best, think Knapsack. I really fell in love with the lyrics, mostly because they ascent the typical emo-rock topics and actually tell a story, a story that ascents the individual songs into a larger story about an alienated boy realizing he has outgrown his old friends and family. The only thing I missed was a same sort of storyline through the music as well. Although Pale throw in a whole pack of samples, musically there is no real unity, or maybe I've simply looked over it. That doesn't mean the songs are bad at all. I love this CD. (EB)

#### Panic-Dying for it CD (Bridge Nine)

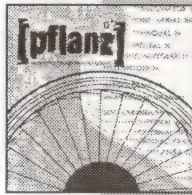
This CD comes with such an awesome artwork! A beautiful design of dark but at the same time bright colors fusing together. Also lots of attention is paid to the artwork of the silver disk itself, which looks like a piece of cut out of it, truly beautiful and very original!! With Gibby, the former singer of The trouble on vocals and Damian of The Explosion on bass PANIC combine the furious and fast Boston style of hardcore punk with lyrics that make you think of bands like Joy Division and The Smiths. Panic's lyrics are so damn honest, sad and often even desperate that they sometimes give me cold shivers, both because of identification as well as admiration. Amazing lyrics!!! Oh yeah, before I forget: my CD player clocked 7 songs in 8 minutes and 8 seconds. (EJ)

#### [Pflanz]-s/t CD (I Stand Alone)

The name fascinates me. This is metal influenced hardcore with run of the mill growling vocals. Sometimes it reminds me of '97 chugga e-chord American hardcore, with the mandatory mosh-parts. Somehow this shit sounds so familiar, and it works...it got me get off from behind my computerscreen to shake my butt a few times. The lyrics are mostly personal and not really that interesting. This CD is quite good once you listen to it for a few times, but I guess it's just that I've heard far too many bands like this in the past. (EB)

#### Piebold-We are the only friends we have CD (Defiance)

Catchy and intelligent indie rock in which humor and sarcasm often play an important role. The factor humor comes across in the lyrics, which sometimes are very heartfelt, but often also very sarcastic and humorous. Some of these songs keep on playing in your head after hearing them a couple of



#### Promise The-My true love CD (Deathwish)

When you put out a first release that contains lyrics like "Straight edge. My true love.", you deserve nothing but glorification! And what about their line up? The Promise features ex-members of Santa Sangre, Another Victim, Turmoil, One King Down, Earth Crisis, Starkweather and Conviction. Influences of all these bands slip through the sound of The Promise of course. Add a little bit of The Hope Conspiracy sound and you know what you can expect: a lethal hardcore weapon that is taking everything by storm. The artwork of this release is also something to lick your fingers off to. With delivering two songs like this, of which at least one is an anthem already, The Promise started their crusade for supremacy in the kingdom of metallic straight edge hardcore, which will be continued by their upcoming first full length! A Throwdown/Promise split release would be a sweet idea for the future too by the way hehe. (EJ)

#### Purification-1996/2000 CD (Sobermind)

The title of this release already speaks for itself: this record doesn't contain new songs but songs dating from the period 1996-2000. 4 songs were recorded in 1999 and 3 songs were recorded in 1997. For those of you who have never heard this band before, they play very metallic hardcore with lots of chugga-chugga riffs. A cross between Earth Crisis (the vocals could have been done by Karl Buechner's twin brother) and Slayer would be the best description of their sound. Purification definitely deserve glorification, regardless if you like the music they play or not, for their lyrics that are only dealing about animal liberation, direct action and which are all related to veganism and/or straight edge in one way or the other. Lyrics like this always want me to go out immediately and do something, awesome! I'm always so glad to see that there are more people out there who care about veganism as much as I do and who don't just sit back and complain, but actually get out of their lazy chairs and do something whether it is confronting people or taking direct action as the ultimate solution! I would like to end this review with a big fuck you to everyone who used to be vegan but sold out now. Becoming vegan is a decision you make for the rest of your life and not some kind of fashion or something temporary you morons! People like you give veganism a bad name because in that way people might think that veganism is some kind of youth subculture that is temporary and which will pass after a while and therefore (just like straight edge) might not be taken seriously by lots of people who look at it from the out-



side. So think twice before you label yourself as vegan and don't make something ridiculous that is so important to a lot of people. **VEGAN FOR LIFE!** (EJ)



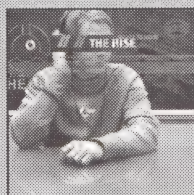
## Reprisal-Boundless Human Stupidity CD (Goodlife)



'The holy war begins. Extinction of evil starts here'. Words like these usually tend to make me laugh but at the same time I cannot deny the uncomfortable feeling that these people are actually serious. Does the vegan cause really need Biblical quali-

fications, guilt and stigmatization? I don't think so. Those 'demons in white', the 'guilty of slaughtering Gaia', the 'immoral', are not some kind of evil breed of sub-humans. Unfortunately they are humans like you and me, they are people like your mom and dad. I wouldn't want my mom and dad to be killed in your holy war, no matter if I agree with your cause. The last thing veganism seems to need is to have it turned into some obscure and violent sect, attractive only to cast-outs, lost Christians and insecure adolescents. Anyway, I'm babbling again. Musically Reprisal sounds a lot like fellow Jihad crusaders Arkangel and Day of Suffering, just picture some more Morbid Angel influences and more coarse, grunting vocals and you have Reprisal. This is really good powerful music, despite my convictions I actually started screaming along. It made me feel as guilty as picturing my best woman friend naked. So if you're interested in rocking out on four angry looking musicians neatly dressed in expensive training gear, quoting the book of revelations, replacing God with veganism or Gaia, I guess you'll have a hell of a time. Or you could be like me, denounce them in public and make sure no-one will catch you banging your head on their music. (EB)

## Rise The-Signal to noise CD (Ferret)



This record took control of me from the very first second. And when the vocals were added catchy keyboard electro tune I just couldn't believe what I was hearing. And after a while, when the wall of guitar sound entered the song, I was even more completely sold! These are the kind of tunes you want to hear over and over again. Musical art like this can make a human being feel so happy and makes one forget about all his worries for a while. The ideas of this band are so refreshing and innovative: keyboards, samplers, sequencers, they were all used for this masterpiece. Responsible for this revolution within hardcore are The Rise. This is not simply hardcore. Not indie. Not emo. This is the future of hardcore and this rocks like there is no tomorrow! (EJ)

times or contain lyrics that are very suitable to sing along to. So this band could become rather big with a bit of luck (touring with a big band, airplay, etc.), because songs like "long nights" even have chart potential. The new Weezer? (EJ)

## Pig Destroyer -38 counts of battery CD (Relapse)

Pig Destroyer managed to impress me on their split with Orchid, so I was very curious about this CD. 38 counts of battery features all the band's releases up to this day. Every fucking song messed up my senses. You know how most grindcore is fun to listen to...for 10 minutes? This band managed to get me through 38 songs, without once feeling the urge to skip a song or two. On a side note: I've always wondered if one could call the excrement of extreme acts like this 'music', as music implies some sort of aesthetic form, which quite frankly is absent from this sort of noise. Isn't it in fact anti-music? Because, aren't these 'songs', quite consciously, anti-aesthetic? It is as if they rip apart the sugar-coated, synthetic mask and unveil the festering open wound called reality, by turning against any form of artificial justification of this shitty place in the form of so-called art. (God! I wonder when I stopped merely enjoying music and started thinking about it too much. Why can't I just freak out without abstracting some non-existing pseudo-philosophical, subconscious meaning underneath it all?) Pig Destroyer's anti-art is simple, stripped off, old-school grindcore. Somewhere in between Capitalist Casualties and Carcass (they cover three Carcass songs: Genital Grinder, Regurgitation of Giblets and Exhume to Consume) you find Pig Destroyer. I have no idea about the lyrics but what I can tell about the song-titles, they're a mix between Carcass' esoteric gore and crude social/political criticism, which is not an unlikely mix if you remember that Carcass had both vegan and political reasons for singing about cannibalism and such. Just to show that this kind of music is not primarily enjoyed and produced by trailer park white trash. Anyway, after all this fake-ass intellectual bullshit I should probably state that Pig Destroyer is an all-out assault on your senses, slaughtering every preconceived notion of beauty with their gory grunts and mincing blast-beats...me like this CD. (EB)

## PIGNation-You would hate to know CD (Shing)

Pignation present themselves as the first real powerviolence band to hail from Poland. I find it hard to distinguish between grindcore and powerviolence with bands like these. Pignation plays simple grinding riffs, and has a certain Septic Death feel to its music. As with most powerviolence bands, the bass sounds really fucked up in a good way. The vocalist growls his lyrics that deal with the hardships of urban existence: drug-abuse, suicides, jail, crime, hate, frustration. There's some lyrics that make me wonder whether these guys are straightedge (not that that would matter at all of course). There's some irritating soundbytes in between songs, that are probably meant as funny, but could've better been left out and what's the deal with

idolizing authoritarian fucks like Charles Manson by placing a picture of his on the jewel-box? The asshole might be jailed innocently, but that's no excuse to idolize him and his crazy ideas. But in the end I think I enjoyed this CD. (EB)

## Porter Hall-Everything I know is stolen CD (Dead Serious)

Eleven guitar rock tracks that combine warm guitar hooks, nice melodies with passionate vocals. Nice for a while, but boring in the long run. Apart from a couple of highlights, Porter Hall from Canada can't keep my attention for a full album yet, maybe that's something for the future. (EJ)

## Prejudice-Opposite 7" (Hannibal's)

These Swiss guys stand for heavy mosh leaning to metal core. Think Morning Again playing more upbeat hardcore and your average H8000 band from back in the days for the metal brutality. Prejudice show us that this style of music not just should come out of Belgium. They put Switzerland one more time back on map for delivering us good quality hardcore music. Besides Catarract, Prejudice is another Swiss band to pay attention to. (JP)

## Profane-Profane MCD (Sakari Empire)

Ok, so this isn't the kind of music you put on as a background music while doing something else. Therefore this is simply too complex. Profane take you from atmospheric parts with modest vocals (which remind me of Alice In Chains in one way or the other) to complete metal mayhem with screaming and sometimes shrieking vocals. My favorite song is the instrumental third one with the nice clean tone and acoustic guitar playing, so that says enough I guess. I can appreciate some of the modest parts but 75% of these songs just isn't my thing. Some devotees will dig this though. (EJ)

## PX-Pain-Add fuel to the fire CD (Self released, Hardturmstra. 104, 8005 Zürich, Switzerland)

I think PX-Pain won a prize at some local music contest to record this three song CD since they only credit the city of Zürich. Not that this matters, I just think it's a funny side note... Everything on this record sounds top-notch, from lay out to production of the songs. PX-Pain did a good job in striving for perfection although I think they sound a little bit too much like Fear Factory and the cross over from Pro Pain and Biohazard, but I'm sure these folks have heard this several times before. I can't really label this music as metal-core. This is pure metal as we know it from aforementioned bands and there's nothing wrong with that. (JP)

## Quagmire-The senator CD (Carcass)

If it weren't for this band I would never have heard about Shellac. So I guess I owe a great deal to them. Honestly, at first I had no idea of how to characterize this CD. It was good, I knew that much, but I needed precedents, bands to compare them to and I didn't know

any. I noticed they mentioned Shellac in the (usually useless) promo leaflet, so when I discovered their LP in my friend's collection, I did not hesitate to play it on her stereo. Guess what, it sounded just like Quagmire, only slightly better. Shellac and this Quagmire compose a very rhythmic based music, where the rhythmic interplay between bass and drums is far more important than with other forms of (hardcore)music. It really needs some getting used to, but it's quickly exciting. 'Exciting' might need some explanation though; this music paradoxically combines a feeling of alienation with one of relaxation (or maybe apathy), it's both hauntingly sterile as well as irresistibly grooving, they work with endless repetitions and sudden riff or tempo changes.

This symbiosis of extremes, might very well be the factor what makes this so exciting to listen to, after you have gotten used to it. The singer has this emotional speaking/screaming thing going on which works very good with this kind of music. The lyrics all seem to deal with a 'senator', I guess this is what makes them vaguely political, not explicitly political though. Anyone into Shellac should most definitely try this one out. (EB)

## Raiden-The killing fist CD (Retribute)

The only thing that could make this CD stand out among the countless Slayer-core clones is the voice. The music is so abundantly familiar: Slayer-esque riffs intervened by chugga chugga e-chords. Tradradrada teetateetoo crunch crunch crunch. "kai kai kai, grrrrrowwill" There's so much bands out there that play the same kind of music but manage to excite me a hundred times more than this CD. I could forgive them their mediocrity if they hadn't blatantly raped some of Slayer's best riffs to fit into their crappy music. Death to bad metal! (EB)

## Randy-Cheater MCD (Burning Heart)

This MCD of these Swedish punks features 5 new songs plus one song "addicts of communication" from their "the human atom bombs" album. Thinking back of their older releases, Randy said goodbye to the catchy and melodic punk rock sound and added a huge amount of rock and roll to their sound in the vein of that other Swedish band with a similar sound: The Hives. Good record with a good balance between raw, fast punk and rock and roll. (EJ)

## Reaching Forward-Burning The Lies CD (Reflections)

One of the best old school bands of Europe back with some spirit of '88. This band is already around for a long time. They started during the time that Mainstrike was around. This band is definitely worth listening to and even better to watch live on stage! Johnny who is totally fucking out on stage and Harm who is moving his bass like an axe. Reaching Forward is one of the only old school bands who's lyrics are going deeper than friendship, trust and other typical old school themes. Fourteen songs of up tempo old school hardcore. Another great release on Reflection Records! (JJ)



**Reach The Sky-Open roads and broken dreams CD (Deathwish)**

6 of these tracks were originally released on East Coast Empire Records. One song is previously unreleased and another one, originally by Rites Of Spring, was on some compilation before. These 8 tracks probably are the best material Reach The Sky released so far. Fast hardcore with plenty of dance and sing along parts backed up by a good sound and production. Decent but safe you know what you get record. (EJ)

**Real Mc Kenzie's The Clash of the tartans CD (Golf/Plastic Head)**

After hearing their music and reading their lyrics it's nothing more than logic to think that this band must be from Scotland, but what do I read in the booklet? The Real Mc Kenzie's are from Vancouver, Canada!! I'm really wondering what it takes to make people from the other side of the world totally idolatrous about Scotland. I have no other explanation for this than there must be floating some Irish blood through the veins of these gentlemen. Talking about the music, I really have a good time when listening to this record once in a while (usually before I'm going to a soccer match). The first two tracks of the album aren't anything spectacular, just raw rock 'n roll punk, but from track number three 'mainland' (with accordion!!) Scottish folk music sets in, and then some of these songs are really perfect anthems or melodies to play or sing along to during soccer matches. I don't think that I will have to tell you what to expect from the lyrics, do I? These guys did their Scottish history homework very well and are singing about historical battles, Scottish traditions, the Scottish highlands and about their favourite pastime...drinking! some good of Scottish whisky in the pub. Any fans of Celtic or Glasgow Rangers reading this mag will love to sing along to a song which is entitled "King o' Glasgow", while "scots wh'a ha'e" can easily be the newest hit among supporters during matches of the national Scottish team... after playing "toe the battle" when the players enter the pitch of course.

Oh, yes, by the way, the bagpipe at the beginning of the last song isn't the intro for the latest Korn-song but for a traditional Scottish song (from which the melody will sound familiar to Dutch soccer fans too by the way) called "auld lang syne". (EJ)

**Rebound-The first period 7" (Hockey champ)**

The band name and logo are not only taken from ice hockey, it's also their songs and record label name! Hockey core is how these four kids want people to label their music. Rebound hails from Scandinavia, home of many well known metal acts but also home for a lot of good European old school bands. Although Rebound are from Finland and not from Norway, these kids have an ear for good and traditional fast paced hardcore. Four songs rush by on this 7" format record that comes in an amazing neat looking packaging with a pair of ice hockey skates on the cover. This is good. (JP)

**Redline/Born From Pain-Swift, deadly, silent CD (Gangstyle)**

3 tracks by two bands playing heavy hardcore with lots of metal influences and some great breakdown mosh parts. I don't really have much to say about Redline from New Jersey. Their songs definitely sound okay, but their music can't really hit me in any way or the other. They just deliver three plain good quality songs in their style. Then let's start talking about Born From Pain from Holland, probably the most touring band around in Europe, which definitely had their effect on their live sound and stage act, because these guys made such a great progression the last 2 years. BFP now always stands for an amazing live show which will hold your attention from the first second till the last. In their style, BFP without any doubt definitely by far is the best European live act around nowadays. The first thing one will notice when comparing the tracks of BFP and Redline will be the huge difference in sound and production quality. I just can't understand why a band like Born From Pain can't capture their enormous thick and fat live sound on their recordings. Compared to the thick guitar sound of Redline, BFP's guitars sometimes sound like they put their amplifiers on the clean tone channel or something. I really hope that BFP will be able to capture the same sound on recordings as they have live on stage on their next full length. This doesn't change the fact though that the song quality of the songs itself is awesome just like the songs on their full length. Next to two new songs which are a bit faster and maybe a bit more hardcore and less metal than their full length, they also put a re-recorded, faster, version of "reclaiming the crown" on this split CD. Conclusion: 2 great new songs, but talking about the sound quality, the songs on their first release, the "immortality" MCD still have the best production until now in my opinion. Hopefully this will change with their next record. Just imagine what will happen with this band if they would have the same fat production as, let's say, the latest Cataract album. (EJ)

**Red Sky II "MPWF" CD (Alveron)**

I remember that I bought a record from them a few years ago, and I also remembered that record had some cool parts on it. But while listening to this CD I can't remember that I liked this band. Maybe when they are managing to put some more power into the songs I will like it. It's to chaotic, and to high mastered. I mean where is the bass? Besides the sound I also don't like their style. There were too many bands which were playing this style of music, for example The Year Of Our Lord, but also were doing it better than this band. I am sorry guys, I don't like it. (JJ)

**Reggie And The Full Effect-Promotional Copy CD (Vagrant)**

This is as infectious as the flu. There's this secret ingredient within Reggie that makes everybody smile and have fun. Even seriously depressed friends of mine managed to crack a infinitely small smile with the help of this CD.

When I first laid my hands on it I was happy because music like this can actually get you chicks. It's true! I've seen it happening, time after time. But when I eventually started listening I too was mesmerized by Reggie and the full effect. Upbeat punky pop songs, infectious vocals, a frivolous Moog organ and humorous interludes make this a great CD. It would be too easy to compare them to The Get Up Kids when everybody knows there's a incestuous family connection somewhere between those bands, although nobody really seems to know exactly how Coalesce, Reggie and the Kids intertwine. However Reggie are not just a useless clone of aforementioned Get Up Kids, what makes them different is the willingness to incorporate a whole spectrum of musical influences. The best example for this mixture is probably the 4th song on the CD, called 'something I'm not' where they start with a metal riff, growing into coalesce-esque pounding hardcore, evolving into drum and bass and finally into their distinctive poppy guitar sound. Even if you're not into their music you simply must be affected by their humor.

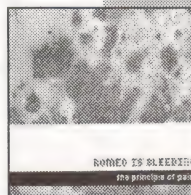
I laughed out loud during their first intro, when Reggie apparently got shot in a very OLC way, followed by bad hip-hop beats. Or the last song where Finland's own Common Denominator introduce their hilariously mediocre hardcore with funny accents, singing about 2 feet tall dwarves making their life a living hell. Or the incredibly English love song from the eighties. It goes on and on. Single guys should buy this no matter what, other people will probably like this as well. (EB)

**Regurgitate-Carnivorous Erection CD (Relapse)**

You gotta love these guys: 38 songs in 33 minutes, a record named Carnivorous Erection, songtitles like 'Clowhammer castration', 'to boil a corpse' and 'smeared with bloodmixed semen' and the cover-art which features a woman licking a living penis whose trying to bite her tongue off. Thus knowing exactly what to expect, I played this CD and still got blown away by the ferocity of the music. Regurgitate deliver relentless, uncompromising old-school grind in the vein of Repulsion and Malignant Tumour with splatter-gore vocals, and they do a great job. This should come with a surgeon's general warning, because this is so extremely brutal, it will rip apart the faint of heart. The lyrics might not only shock your Christian neighbors, they might actually be offensive to a large part of the hardcore community, which is a good thing in my humble perspective. But seriously, if you're one of the .00001% of humanity who actually likes extreme acts like this (like I do) you should definitely check this band out, if you haven't already. It's dead simple. (EB)

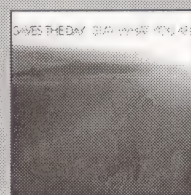
**Reliance-All good things to those who wait CD (Genet)**

When looking at the cover of this album (nice and original concept by the way) I totally didn't expect this kind of heavy music. Most of the time Reliance takes you back to the once so popular H8000 sound. Speaking for myself I must say that I totally outgrew this (typically Belgian?) kind of



**Saves The Day-Stay who you are CD (Vagrant)**

Their third record simply is a must have for everyone who loves high-quality pop influenced catchier than catchy melodic punk rock. Amazing album! (EJ)



**Scarlet-Breaking the dead stare CD (Tribunal)**

Holy shit! Holy shit! Ehm...holy shit! Sick, twisting metal, weird tempo changes, fast trashy metal riffs, fast black metal riffs...holy shit! Shrieking vocals. I need music that grabs me, does something with me, makes me happy or depressed, aggressive or tranquil, hysterical, anything emotional. Scarlet makes me feel uncomfortable, restless, hysterical. I guess if I had to pigeonhole them I would think in the line of chaotic bands like Converge, Coalesce with a more black metal edge to it. I really like the high guitar shrieks, normally these sounds get lost in a muddle of sound, this time they don't. Somehow this whole CD has an late 80ies metal feel to it, but I guess that's just me. Plus I hear some Nordic metal influences, but I usually do. I like the slower, threatening parts, the electronic noises in their 5th song. Hell I like this CD completely, but especially the Maiden-esque beginning of the 6th song. This is great experimental hardcore/metal/noise. Holy shit! (EB)



**Scarrots-Peace of sunshine CD (Good Life/Green Leaf)**

The band's first full-length features all their recordings so far. Several songs appeared on compilations, some were demo recordings and others are completely new. Most of these 10 songs were never released before. The songs are put in a chronological order: starting in 2001 and going back to 1998. The first song, "burn the pages" immediately is a killer one and kept playing on and on in my head for hours after listening. Great catchy lyrics and melodies! The second song could also have been a Weezer song in my opinion. So that says enough about the songwriting qualities of these Belgian guys I guess. Characteristic for Scarrots through all the songs are the keyboard tunes that appear now and then. The older songs could be described as more catchy punk and sometimes even ska, with trumpets on the background,





# reviews

while the new songs have a more professional sound, that goes more towards indie rock and very catchy and melodic pop. I definitely prefer their newer sound by far. However, it must be said that most of these songs rock, all in their own way! If they keep on writing superb songs like the first two on this album (although the fifth song "island" also is a great one), I predict a very bright future for this band, which can bring them anywhere. (EJ)



## Shai Hulud/Another Victim- A whole new level of sickness CD (Trustkill)



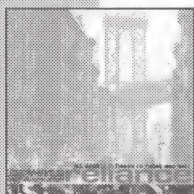
This split starts off with a new song by the Hulud. With "set your body ablaze" they continue playing the typical SH-sound which you can immediately distinguish from any other band playing this kind of highly emotional freakin' hardcore. The other two Shai Hulud tracks are cover versions of Bad Religion's 'anesthesia' and NOFX's 'linoleum'. The latter absolutely is my fav track on this split, it rocks from the beginning till the end and it's the kind of song you want to hear over and over again. Actually it's one of those few cover songs which is better than the original in my opinion. Another Victim only deliver one cover song for this split, 'boiling point' by SSD. Their two new songs are in the vein of the traditional mid-tempo chugga-chugga Syracuse style of hardcore/metal and sound very powerfully. Great intelligent and interesting lyrics about women suppression in 'free in constraint'. The fantastic layout and artwork complete one of the best splits I've heard in a long time. (EJ)

## Severe Torture- Feasting on blood CD (The plague)



Feces for Jesus, decomposing bitch, vomiting Christ. Yeah you've guessed right, another fine death metal release. I wish you guys could see the cover art here: a demon sitting in some kind of torture chamber eating the skin of a human's head, yeah! This is very tight, very brutal, very well produced death/grind from Holland. The drummer is really good, lots of really tight double bass parts. But what's best about the drumming is that it's diverse; my short attention span requires a change of pace once every ten seconds. These are all good musicians, although the bassist sounds off pace at times. Musically this sounds a lot like Cannibal Corpse (Tomb of the mutilated), plus of course, they have some of the traditional grind powerblasts. If they would drop the ridiculous act, started writing better lyrics and became vegans like Carcass I would definitely get into this kind of music more,

metallic hardcore full of Slayer and Integrity influences. Add to this the high vocals which I personally find very annoying and you'll know that this is absolutely not my cup of tea. Most interesting song on forehand definitely would be "desecration or downfall" because of the guest vocals of Dani (Calibre, formerly Facedown), but even that one was disappointing (I even never would have recognized his voice if the booklet didn't say so). Positive about Reliance also are the critical and questioning lyrics. (EJ)



## Remembering Never-She looks so good in red CD (Ferret)

Another brilliant band from Florida! The sound of Remembering Never is a combination of the typical Florida sound and a sound that lies somewhere between Blood Has Been Shed and Nora. Furious heavy parts are slowed down with great harmonic parts and acoustic guitar parts with melodic vocals. Until The End vocalist Pete does the vocals for this band by the way. (EJ)



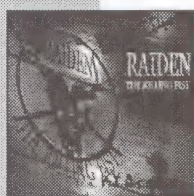
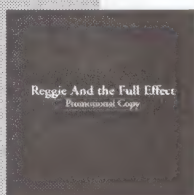
## Reno Kid-Sun you've got to hurry CD (Defiance)

Nice easy listening music somewhere between Leah and Last Days Of April. There's nothing more I can write about this, so I won't. (EJ)



## Reply-A trail of ... CD (Circulation)

Quite a shift for this Belgian band, who started out with an emotional new school sound and are now exploring the more uptempo complex metallic genre, and you know, they're not even too shabby at it. Fierce and driving music with a healthy amount of twists, trying a European approach to the Hydrahead sound, other times hinting of Revel and even throwing some Botchesque grooves into the mix. The main emphasis is still on metal, but it's nice to finally see a Belgian band shifting away from the country's past. Insert artwork is badass, the production is adequate, but... Yes, as usual there's a but, in this case it's the vocals. They smell like early Fall Silent although more distorted and tend to get monotonous because of the seemingly lack of emotion put into them, which is surprising for a band that calls themselves 'heartcore'. Never been big on the duality between screaming and spoken parts either. Nevertheless, this release exceeded my expectations, will definitely appear to the fans of 'metalmathrock' and it wouldn't be a surprise if they get picked up by a bigger label after this. Decent. (JV)



## Ringworm-Birth is Pain CD (Victory)

First off, it's been 5 years since Raybeez died, when is Victory going to let go of the Raybeez 1961-1997 memorial on their CD's? Well this CD has been what I've been waiting for since ages. To be honest, I never thought I'd hear anymore from this band than the Flatline CD I got 5 or 6 years ago. I must have literally heard that CD over a 1000 times. It's probably the only Lost and Found release I have, so that should mean something. I loved the hate and fury of the singers voice. He likes to call himself the human furnace, maybe he's got bad acne? Any-

way, this CD isn't as ground shaking as the Flatline CD was for me when it came out. I guess the sound isn't really that much different. Although this CD sounds more like Integrity's "for those who fear tomorrow". It actually features some ex-integrity heroes. I like this CD for old time's sake. But I'd still get it if I hadn't heard of them before. Oh, the singer's wearing leather pants on one of the photos, how metal is that! (EB)

## Right Brigade-self titled CD (Revelation)

For lotsa kids who are into old school this was a release to look out for. After there mcd which they did on Stillborn records they played lots of shows and they became a well known name till all of sudden there was the news that they broke up. The good news was that although they broke up they where still doing a full length for Revelation. After this there where stories flying around about was going on in the band and why they still did this cd. I'm not here to judge about what all happened but to talk about there cd so thats what I'm gonna do. Let me tell you its fuckin' great. Raw, fast and energetic. Everybody who was into their mcd will love this one. They go on in the same style and deliver 14 songs. Jesse's voice sounds a little harder than on the mcd but further you get what you're expecting from them. Too bad again one of these great Boston bands broke up but lets hope some of them get together in a new band and bring us some quality old school. But till then make sure you pick this one up. (guest review: MS)

## Romeo is Bleeding-The principle of pain CD (Plastik Culture)

The time that French hardcore was limiting itself to tough-guy Marauder metal-mosh or old-school is long over. Judging from bands such as xSaxah, Ananda and this Romeo is Bleeding, French hardcore seems to have taken a more chaotic and experimental turn. I can't really put my finger on what makes Romeo is Bleeding stand out from that massive wave of chaotic hardcore that's been hitting us lately, but it's definitely getting to me. Maybe it's the more melodic or emo approach they take. Or maybe it's just the production. I really like the drums, not just rhythm-wise, the snare sounds like a carbon-copy of the Helmet-snare on 'Betty'. Where the first two songs are mostly crazy metallic hardcore, the third song surprised me by being a lot more 'emo-core', I think that's a good indication on how diverse they are. The singer uses a distortion when screaming, which turns out better than you'd expect. He has a really good singing voice, he should try and use that more often. Lyrically this is really good, they're kind of poetic actually. I really enjoyed the electro parts on the beginning and end of the CD. If you're into chaotic metallic hardcore you should really give this a try. (EB)

## Santa Sangre-Demo 2000 (Surprise Attack)

If you want to get rid of some hatred feelings, I recommend you to scream along to 2 out of 3 songs on this demo which are both about intentions to kill. I bet you feel better after screaming 'Fear me now fucker as hold a gun to

your head. Pray to me fucker before I fill your face with lead."

And if you above that also do some gymnastics to the music of this band you have the perfect remedy against all your bottled up hatred. Highly recommended to everyone who likes it the violent way, or who likes to Toe-Bo on the dancefloor of course, because this is ten times better than most of the new breed of bands coming out lately that want you to mosh i.e. fuck a place up. (EJ)

## Santa Sangre-Feast for the new Gods CD (Eulogy)

Syracuse, NY. Earth Crisis. Another Victim. Santa Sangre. Got it? Alright! Consisting of ex-members of AV, an EC spawn, SS tries a groovier approach to the whole metalcore thing. Abbreviations suck don't they? Anyway, this is metalcore, and I don't think it's meant to be much more than that. The average song length clocks in just over 2 minutes, meaning a non-stop wall of repetitive sounding growls, tuned down guitars and slow double bass drumming with which they'll try to knock you out of your socks. Thank god I lace my shoes! Their sound depends entirely on the 2 guitar players, who seem to come up with one riff per song, each time in the good old Bolt Thrower vein, with a groovier twist to it. Hmmm. Let's go all wild and describe this as a metalcore version of Bolt Thrower meeting Crowbar somewhere in a smelly bar and fantasizing how it'd be to mix their music up with the grooviness of Pantera; The vocals actually also sound like a more hardcore version of Crowbar, occasionally reminding of Hatebreed. Because of their tendency to sound monotonous after 2 songs, the vocals are one of the greatest weaknesses of the record. 'Feast for the new Gods' is heavy, is produced about as fat and greasy as it can get and is a record one can only appreciate for its in-your-face attempt at brutality. Musicwise overage, lyricwise a complete joke. No offence, but if what Santa Sangre wants to tell the world comes down to 'Demon Dreamer is something like 'You have such a pretty smile when blood runs down your smile' or 'Fear me now fucker, as I hold my gun to your head' then I can have only 2 thoughts. First of all, there's probably a huge philosophical concept behind these lyrics which I can't even grasp to understand. If so, boohoo, philosophise about something else. Secondly, I can't help but wonder whether or not these guys wash their armpits. (JV)

## Santa Sangre-Feast of the new Gods CD (Eulogy)

Please don't let this be another angry 'spirit-filled' hardcore band! I guess Eulogy wouldn't do that to me. This is pretty good, if you listen to it long enough. It's like a mix between Chaos A.D. Sepultura, mixed with some Pantera and Destroy the Machines Earth Crisis. That means chugga chugga e-chords, plenty of double bass and all around toughness. The vocals are brutal, without sounding forced. I believe Santa Sangre is what's left after Another Victim disbanded. I'm not sure I want to go read the lyrics, I guess there'll be way too much 'evil' references. The lay-out is butt-ugly by the

# music



way! My god! There's even a photo of the band on the last page. Frat-boys looking angry! I could get into this, if only I could get into the right mood... Growl! (EB)

**Satanic Surfers-Fragments and factions CD (Bad Taste)**

Seems like the like the Swedish punkrockers have traded the Burning Heart label for Bad Taste records, good for them. Honestly, I have once owned their '666 Motor Inn' CD, but I can't really remember what it sounded like. That's probably one of the features of this kind of happy go lucky pop-punk, it's really easy to digest, but even easier to forget. Apparently they have shorter songs now compared to earlier CDs but that doesn't mean they have picked up speed, quite the contrary, they've slowed down a bit. Anyone into this kind of Pennywise NOFX poppy punk, know and love Satanic Surfers. So this should be a blind buy for them. Personally this doesn't move me at all, I think it's sugar-coated punk-rock, I think it's slickening punk the same way R&B has slickened Hip Hop, which makes it easier to sell. Tastes might differ though. (EB)

**Scars Of Tomorrow-All things change CD (Thorp)**

This is one of the very rare bands of which I don't find it disturbing that they incorporate obvious black and death metal riffs in their music. Usually I'm like "come on, I thought we passed the era that hardcore kids wanted to sound like a black metal band", but with Scars Of Tomorrow it's different. Surely, the black and death metal influences are obvious, but they never play first fiddle. The metal parts convert into brutal hardcore parts so smoothly and vice versa that it sounds natural. The result is a blend of Scandinavian metal and brutal hardcore. Vocals get annoying when they tend to go to the metal side too much, but fortunately they are brutal hardcore most of the time. If there were some more breakdown parts during these twelve songs I would like this more, but now this album lacks a bit of variation in my opinion (except for the last part of the album, which is my favorite), although the melodic clean tone parts with spoken vocals make up for this a bit. But all in all this album is still good enough to listen to for a couple of songs. (EJ)

**Schindler-Transverse Mercator CD (Golf/Plastic Head)**

This band was born in December 1998 and features ex-members of Mass and Shutdown. This is their first full CD after three 3-track CDs. On their first full length you can also find the three songs of their single "Three year old". I don't really have any problems with listening to these pure pop guitar songs but I would never buy the music of this band, simply because there are tons of bands out there who can play indie-music with emo- and little sparks of punk influences in a much more catchy and better way. Some songs are still very nice though. (EJ)

**Schizma/ Tears Of Frustration 7" (Shing)**

Tears Of Frustration kick off with two old school NYHC style songs not unlike Taken Entry. They bring you back to

the late eighties era. Remember the REV compilation 'The way it is'? This is were Tears Of Frustration would fit perfect on! But it's not just the music that sounds like that era from back in the days. It's also (unfortunately) the lyrics, who're focussed on working class issues (Youth Defense League style). With this in mind plus a picture from the singer on the cover of this record wearing a shirt with an American flag printed on it and a shaved head leaves a bitter taste. On the flip side of this record, the forever lasting Polish band Schizma leave their mark with two brutal NY-style sounding songs. During the years Schizma developed as one of the leading bands coming out of Poland nowadays. If you prefer the Hatebreed version of Schizma change the revolution per minute from 45 to 33 and all your needs (music wise that is) will be satisfied... (JP)

**Schoolyard Bully-Heart break curse CD (Surprise Attack)**

For me this is one of the coolest (when thinking about this word I don't know if it's right to use the word 'cool' here because I don't want you to associate this word with 'cool' in the meaning of 'trendy' or something which is good now but in a few months is 'just a band' and therefore becomes volatile or something like that, because therefore this band is just about doing so much good things all at once as you will notice later on when reading through this review, therefore I think you should, no, must, just interpret this word as the word 'best') new bands I heard this past year. With these 5 songs Schoolyard Bully proves that it's still possible to come up with something new and to create a sound which is rather unique. I really find it hard to give a description of their sound which is full of alternating more melodic and screaming vocals, fast punk parts and very freaky emo/chaotic parts, but it sure makes you rock your ass off!! After reading through the lyrics I thought all five songs were just one big (very well written) story about a lost love, but just at that moment I saw the explanation behind the lyrics which I don't want to refrain you from: „these songs are not solely about lost loves and the pains of growing up. They are just as much about overcoming in a time when most of your peers are succumbing to the evils around them. They are about finding something within yourself you always dreamed would be there, and realizing it is all you truly have. They are about surviving and growing as a dissenter and individual in a stiflingly conformist world". By quoting these explanations I just want to make clear how much this band has to say and how much more there is behind the great music this band plays (and playing great music in general). It's just good to see that there are still new bands coming out once in a while that are conscious of the world they are living in, and which think and care about certain obviously simple things. Bands like this make hardcore so beautiful! (EJ)

**Scott Garth-s/t CD (My Records)**

After listening to this CD for hundreds of times, it still doesn't bore me at all.

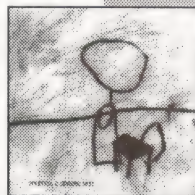
I never heard of this person, and for sure not of his great music. I am glad JP gave me this CD. At the moment songwriters are very popular, for example: dashboard confessional, so if Scott is going to be on a major label girls will be freaking out and throwing underwear on stage. Scott Garth his voice reminds me of Mr. Kurt Cobain. Musically it is a mix of acoustic guitar and some other instruments like drums, bongo and piano. If you can find this CD, which is hard, buy it, and go listen to it during... (You can fill in your own secret moment). (JJ)

**Sectarian-When darkness draws near Demo (Stationstraat 148, 6181 AL Elsloo, the Netherlands)**

Metal is definitely more than alive in the area where I live. A lot of people show up at metal shows and also a lot of new bands arise. Until the end of 1999 this band was operating under the name of "Kickshow", but fortunately these guys realized that it was better to choose another name (I wonder why it took them so long to reach that conclusion, because when I first heard of the name "Kickshow" and searched for the meaning in a dictionary, I couldn't help finding it one of the most stupid and hilarious bandnames I had ever heard, especially for a band that play this kind of music). Anyway, now this band is called Sectarian, so let's forget about that other name, okay? Now let's start talking about this album. After the great sinister intro it's time to get embraced by the dark and to bang your head to the (rather easy accessible in my opinion) mid-tempo death metal of Sectarian, but then after 2 minutes and 50 seconds it happens: what the hell is this? The vocalist starts to speak/sing very melodically, but fortunately this doesn't last very long, because after some lines it's grunting time again! The second song starts off with a very cool intro with spoken vocals to burst into a rather fast death/trash song with some good riff and tempo changes (these guys definitely know how to play their instruments!). And that is what I can also say for the rest of this album: professional played death metal with a lot of melody and variation (good song structures!), with sometimes a trashy and even doomy touch to it. The only thing I don't like are the earlier mentioned melodic clean tone singing (not the spoken parts, I like those!), but fortunately those can't be heard too often, because this music needs powerful grunt vocals that come from the darkest parts of the human corpse. But for the rest there's nothing wrong with this album from this Limburgian metal outfit. When you are able to make such a good and varied metal release like this, I can't imagine that Sectarian won't find the record label they deserve. (EJ)

**Self Conquest-Schatten deiner selbst CD (Kerosene)**

Kerosene records, a rather new label from Germany contribute to the scene with a remarkable release. The band in question this time is a band called Self Conquest. They play four heavy and low tuned metallic and most of the time mid tempo sounding songs on this record. I'm a lot into the varying



because the music itself grinds my mind. Musicwise this gets an 8 out of ten, lyrically probably more like 3 out of ten, you decide what's more important. (EB)



**Shelter-When 20 summers pass CD (Century Media)**

I could have written this review in only one sentence, namely that I love this record and that this is the best Shelter album ever. Why? Because this is how a Shelter record should sound like: full of energy, fast parts, and a lot of the best melodic and catchy parts you can imagine. All of this is perfectly balanced, so there's an enormous amount of variety between and during all 12 songs, which makes you able to listen to these 31 minutes and 20 seconds of hardcore beauty in one single breath. Damn, and the version I have for reviewing is even the unmastered roughmix. I better get myself the final version which comes in a digipack that includes a CD-Rom bonus track... (EJ)



**Starmarket-Four Hours Light CD (Deep Elm)**

Eight years ago people would've sarcastically called Starmarket's music "college-rock", eight years ago I would've thought their music was pretentious, eight years ago I would've called them cocky faggots. Times change and so do people. Right now I would say that Starmarket is by far one of the most sympathetic emotional indie-pop bands to hail from Sweden. Impressive melodies that stick with you for hours, a powerful interplay between pop and rock, functional keyboards and piano and very grasping lyrics make this a real nice listening. I guess a lot of bands like this are heavily influenced by the music their parents listened to when





their children were born; meaning nice, poppy rock music which was already slowly evolving into disco. The vocals are a bit nasal for my liking, but really clear and catchy. Sometimes reminiscent of Radiohead, at times even Sting, this band still sounds remarkably 'Swedish'. I know how dumb that sounds but it's the only way I can qualify the distinctive sounds that only bands from Sweden seem to have. Whether it is Abba, the Cardigans or Refused, the 'Swedish' factor runs through it. The packaging is beautifully simple, vaguely reminding me of mid 70ies design. However, after 30 minutes this music tends to get boring to me, that's why a 50 minute CD is a little too long for my liking, but I guess that real fans of nice poppy indie-rock will be begging for more. (EB)

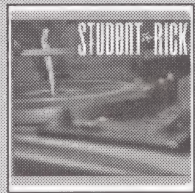
## Static 84-The servants are rising CD (Join The Team Player)



Fast, melodic old-school hardcore. It really reminded me of a more punk By the Grace of God. What sets Static 84 apart from other melodic hardcore is that they have a desolate edge in their music. This actually is really exciting hardcore, it's driving, it's sincere, it's somewhat haunting. The longer I listen to this, the more I start to like it. Lyrically Static 84 deals with little personal anguishes, luckily they manage to avoid stale cliches and adolescent rants. The singer has a really good voice, except for the parts when he's trying to sound like the singer of Conflict. This is great hardcore. (EB).



## Student-Rick-Soundtrack for a generation CD (Victory)



Very catchy and melodic mixture of pop-punk and indie rock with often two-part vocals that anyone into good quality bands of both styles will immediately like. A must have that perfectly fits somewhere Saves The day, Midtown and Jimmy Eat World. It's just a matter of time until these kids will be big, very big. (EJ)

## Stereo The-Rewind-record CD (Defiance)

The Stereo in fact is a one-man army, namely Jamie Woolford, who writes, plays and records all songs almost completely by himself while recruiting some good friends to join him on tour. On this album Jamie played among others the acoustic and electric guitars, keyboards, drums, while he's also responsible for the percussion, drum programming and synth bass. And what a great job he did! The Stereo plays classic, rocking and always catchy pop with lots of cheerful melodies and guitar hooks that make me feel good and get me humming, moving and singing along constantly. (EJ)

vocal parts while the musicianship also speaks volume. This is a very solid record that will definitely fit the genre of kids into screamo and new school metallic hardcore. (JP)

## SennaCherib-Beyond a Wall of Fire CD (Tribunal)

Let's start with saying that this band features some members of that legendary militant vegan straightedge band called Day of Suffering. STOP! I knew what you were thinking, you were trying to figure out whether you had enough money left to blindly buy this CD. Save your hard earned cash for something else, because SennaCherib delivers third-rate metal. The music itself is not even that bad, imagine the same Slayer and Morbid Angel influences (the name Day of Suffering was probably a tribute to Morbid Angel) but with a crunchier, more Götterburg-style of Death (In Flames, At the Gates), only cheesier. It's the vocals that annoy the hell out of me. It's so obvious how the singer has no idea of how to incorporate his singing and his lyrics into the songstructures. Which results in a monotone exclamation of every fucking syllable of each word: BEEEE (\*gasp\*) -NEAAATHHH (\*gasp\*) THEEEEEE (\*gasp\*) DEEEEEEPPTHHH (\*gasp\*) SUNNNNN (\*gasp\*) -SHINEEE (\*gasp\*)JNNNN (\*gasp\*)THEEEEEE (\*gasp\*) DAAAAAARRRRK (\*gasp\*) LIIIIIIIGGGHHHT (\*gasp\*)-NNIIIIIN-NGGGG (\*gasp\*) TOOOOOO (\*gasp\*) STRRRRIIIKKKEEE (\*gasp\*) YYYOOOOOOUUU (\*gasp\*) DDDOOOWWWWN. The only form of variation comes from a completely random switching from a low-pitched growling to a high-pitched screaming, both of which are not, as the promo-sheet wants us to believe, "simply sick" but rather simply boring and excruciatingly mediocre. (not to mention the hilarious hissing whispers at the start of the second song which probably should remind one of Crodle of corporate Filth, but actually reminds me more of my poor old granny suffering from influenza.) A sin against the senses that could be made baroque if only the lyrics would be beautifully poetic. But no luck here; it seems as if they tried to incorporate every fucking cliché of 'dark, moody Romanticism' and 'Biblical metaphors' into one big pile of meaningless, seventh rate, doomy poetry, of which I'm sure they think it reflects both their righteous moral side as well as their darker, 'evil' side. This makes me laugh, the only 'evil' committed here comes from the idiots that decided to unleash this impoverished metal onto the unsuspecting world. If I were to go to hell, Satan would probably torment me with this kind of shit. Speaking of shit, SennaCherib caused more constipation than any R&B act ever did. Next! (EB)



you should think of bands like Foo Fighters, Girls Against Boys and Husker Du, but then a bit different. Sometimes this sounds very catchy and simple (believe me, it's not simple to write music like this), other times it's more complex and transcending barriers. This is a very intelligent band, both musically as lyrically. (EJ)

## Shameful Heaven-St. CD (Outlast)

This Spanish band knows how to blend all kinds of elements like rock, melody, aggression and metal into an own intense and emotional style of hardcore. Their record label is trying to make me believe that this bands sounds like Boy Sets Fire or Grade, but I don't think this bands needs to be compared to other great bands, because I think Shameful Heaven will do just fine by themselves without any comparisons. However, this bands sound more metal than the earlier mentioned bands anyway. All lyrics are written in Spanish and I really had to read them quite some times before I could interpret them in some kind of way, because they are rather abstractly written in my opinion, sometimes comparable to certain kind of poems. My interpretation of the very personal lyrics however is that they are based on some kind of dreams, which someone wants to make true of course, of trying to achieve full happiness in your life on all kinds of aspects. ¡Muy bien! (EJ)

## Shark Attack-Discography CD (Reflections)

To be honest I only know this band because of the t-shirts I see during hardcore shows. After listening to this CD and reading the foreword written by Matt Summers - their vocalist, I can imagine that so many people love this band. Their sound is real old hardcore in the vein of Agnostic Front, Sick of it All, Slaughter and Crumbsuckers. Long time ago that I heard a band playing this sound of almost 20 years ago. Great live songs and good quality, at the well known CBGB's NY! Unfortunately this band quitted a year ago, I am sure there are a lot of people who wanted to see them live. Great layout done by Suzanne, Reflections made this CD a piece of art! (JJ)

## Shelter-The power of positive thinking 10" (Vacation House)

Under the name of 'vinyl revenge', Vacation House records is releasing some sick ass records from settled bands on picture disc format. This Shelter record contains six of the better known, good quality sounding songs recorded somewhere in Brazil at the time Shelter still stood for what they once believed in and captured the sound of a real hardcore band that is still far from the current Blink 182 rip-off sound. The songs on this record are from back in the 'Attaining the Supreme' days, the best days. Anyway, this live series project is absolutely good promotion to save vinyl. If you're not into the music, artwork on the vinyl will draw your attention. A great idea that should be paid attention to by everyone if you own a record player or not! (JP)

## Sheridan-Demo CD (Rockstar)

These guys live only 30 kilometers

away from me, but I'm ashamed to admit I've never heard of them before. It's strange how I know pretty much every band in Holland even those 500 kilometers away, but when a band is from a city in a different country only 30 kilometers away, I don't know them, let alone that I would go to their concerts. Sheridan plays fast oldschool straightedge hardcore, I guess the bands they mention as their heroes are probably the best indication on how they sound: SFA, 7 seconds and Alone In A Crowd. I loved some parts, the stop and go's, the mosh breakdowns, the melodies at times raised my finger in a pointing gesture while shouting along with the lyrics. The lyrics are mostly political (leftist) and are pretty well. I loved the ongoing soundbytes as well; they seem to have been taken from a German police series (a Krimi, Tatort vielleicht?), where the inspectors are dealing with a gang of violent Vegans. This CD is entirely DIY, another sellingpoint. A great effort for a first demo. "Vegoner? Sie sind also davon überzeugt das wir mit Veganer zu tun haben?" "Das bin ich!" (EB)

## Shogun-Icnoclast CD (GoodFellow)

"Metalcore" said their biography. For me it means: hardcore people which are trying to make metal, but don't succeed. This CD is pretty good. It reminds me a little bit of the chaoticness of Converge but the singer of Shogun has a total Black Metal voice! That guy has to find some more metal orientated bandmembers and they can start a real metalband. People which are into the stuff of Tribunal Records you will like this release. (JJ)

## Six More Miles-Veldt CD (December)

This is the kind of music I would only listen to while lying in bed and not being able to fall asleep. As background music this slow and calm rock music can be nice, but I can't put this CD on in the middle of the day and sit back and listen carefully to what's playing, 'cause therefore this record lacks too much aspects which make a band more than average in my opinion, like catchy melodies, dynamics and explosive rock parts. This is not bad though, but just not my thing. Maybe I would like this more when seeing them play live in a small club or bar. (EJ)

## Six Reasons To Kill-Kiss The Demon CD (Alveran)

This label knows how to design their CDs. All of the CD booklets I have seen are very professional and done with perfection. Great pictures and use of color. Six Reasons To Kill plays a mix between the, nowadays, very popular mosh style and death metal. Unfortunately I heard too much of these bands. Therefore this band doesn't contribute a lot to the big assortment of bands that are around in this genre. But I can imagine that fans of Born From Pain and Crawlspace will like this CD. (JJ)

## Skyz The Limit- Now or never Demo (36 Chambers)

Old school hardcore from Germany. Nothing new, nothing exciting, therefore I heard bands like this too many times before. I think they will have to



improve a lot in the future if they want to get any attention in the grey amount of similar sounding bands. Maybe it's a good idea to start with the lyrics (the music itself isn't that bad), because I don't think that lyrics like "I'm sure you were dropped as a baby, cause brain's what you lack" really make any sense. Now I don't want to say that you have to come up with very complicated lyrics which no one understands after thinking about what they could mean, but hey, I don't think it's too much to ask to come up with better passages than the earlier mentioned one, or to write a song about the fact that we have to die anyway or doing things your own way. I mean everything about this demo is so cliché. (EJ)

### Small Brown Bike-Dead reckoning (No idea)

If you liked the previous releases by Small Brown Bike you will also love this one. They still play the same style of music with this massive rock sound, driving melodies and beautiful, now and then even poetic, lyrics. What makes this band stand out from lots of emotional hardcore bands are the characteristic vocals of their singer. "Dead reckoning" sounds even more powerful and convincing than all their previous stuff. Great record! (EJ)

### Soapbox-A divided man CD (Sally Forth)

It's hard to type a review when you're constantly forced to shake your booty while listening to the music. I guess this means soapbox is doing a fine job. I kind of dislike pigeonholing, especially when it's based on geographical divisions, but in this case it's really hard not to mention that this is your typical Swedish hardcore. This does not mean this is mediocre hardcore, which rarely sounds original. "Swedish hardcore" still has this quality brand kind of feel to me. Soapbox mostly reminds me of fellow Swedes Refused, they seem to have this same kind of exciting passion going on in both music and lyrics. Lyrically Soapbox are political, but, fortunately, they manage to avoid being intellectually political. One thing bothered me about the lyrics of 'way too much, way too sick', which deals about the degrading effect of pornography. This has bothering me through countless refutations of pornography. The lyrics say "pornography is a product of capitalism, devastating values it's all wrong". In my opinion there is no real distinction between selling your body on a filmset or prostituting your body packaging boxes in a fucking factory. They say pornography objectifies the subject by valuing it as mere flesh, your boss is objectifying you as a subject when he thinks of you as "resources" or as a more or less 'productive unit'. So why make a point out of pornography and why turn actresses into victims when you would hardly think of a 'normal' worker as victim, when there is no real difference. The problem in (mainstream) pornography, is not that it degrades or objectifies sexuality and the human body (it is a problem but not one specific for this line of work, but specific for the whole Western workingethic), but that it chooses to prolongate the patriarchal, the (male)-heterosexual, the ideal body- (and

therefore subtly oppressive) ideology. Big cocks, big tits, the aggressive, controlling male, the passive, receiving female, lesbian but rarely gay sex, etc. I see I have wondered off again. One thing that musically separates Soapbox from Refused is that Soapbox occasionally uses a more melodic approach both musically as well as vocally. The CD comes in a nice folded cardboard sleeve. I liked the childish drawings on it. (EB)

### Society's Finest-The journey...so far (Solid State)

If you are into the Hydra Head sound you simply must add this record to your record collection, because it's brilliant! The main difference with most of the bands that are playing technical sounding freaky metal/hardcore is that you don't need a couple of listenings before you can follow the music they are playing a bit, because therefore all breaks and turnings are just a bit more catchy and some parts are just a bit more melodic than with other bands playing this style of music. I think that's because Society's Finest isn't only inspired by heavy bands, but also by alternative acts. The result is one of the better records of the year 2000 in my opinion which sounds very impressive from the first time you listen to it and keeps on growing and growing after listening to it more often. (EJ)

### Solea-St CD (Defiance)

The line up of this band promises quite a lot: Garrett Klahn (Texas is the Reason) on vocals/guitar, Johnny Cruz (Samiam) on drums and Sergie Lookoff (Samiam, Knapsack) on guitars. Although this isn't Texas is the Reason nor Samiam, everyone who was/is into those bands will also love Solea. Their distinctive sound lies somewhere between Gamelace, Texas is the Reason and New End Original. They already started in 1996 as a side project on the Samiam/Texas is the Reason tour. A beautiful acoustic song is the perfect end of this MCD that makes me look forward to the full-length later this year. A must have for everyone who is into powerful, driven indie rock with an own sound! (EJ)

### Sommerset-Fast cars, slow guitars CD (Phyte)

Sommerset from Auckland, New Zealand, have been around for more than 5 years now, playing all over their home country and Australia. Now they want to focus themselves a bit more on North America and Europe. This four piece play a very enthusiastic and powerful mix of fast straight ahead rock and raw punk with the characteristic sometimes hoarse vocals. No matter how hard they try on this record, they can't really hit me in one way or the other. (EJ)

### Southport-Nothing is easy CD (Golf)

There's something about this CD that makes me think that these guys are really nice guys. Maybe because this is really sympathetic music, can't really think of a better way to qualify their music emotionwise. They play some kind of raw indie rock, poppunk crossover, which works really well. Song number four and five are so catchy, I can catch myself humming

them from time to time. You want bands to compare them to? Well, there's a small blindspot in my education when it comes to music like this, all I can say is that they sometimes remind me of Swedish punk bands, Nirvana (really!) and older punk bands. I like the guitars, they sound coarse, where most of these punkrock bands sound sugarcoated, with their catchy melodies, these guys sound raw as well. The singer sounds pretty good too, his melodies are really catchy, kind of like Greenday (really!). The lyrics are quite good, although they cover mostly emotional/personal topics. I guess Southport would do really well with a more mainstream audience, which is not necessarily a bad thing. This is not my kind of music but I could really get into this if I didn't have another forty reviews to go. (EB)

### Spark Lights The Friction-L'homme robotik CD (Trustkill)

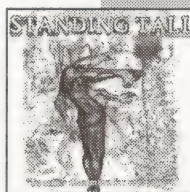
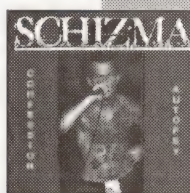
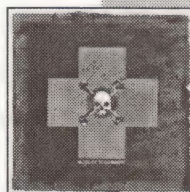
I just don't know what to do with this album. Spark Lights The Friction play a very original style of new school hardcore and indie rock, but then still different what you probably think right now. I also still didn't make up my mind if I really like this or not. Some songs I really like, others don't hit me yet in one way or the other. A clear example of an album that must grow on me. (EJ)

### Spine/Primate-Hope versus Realization CD (Blackfish)

Spine delivers hard and aggressive old-school hardcore in the vein of Strife, aggressive vocals and catchy scream-alongs. Bands in this genre rarely tickle my imagination lyrically. Spine is no exception: "Where were you? Turned your back on the truth". I don't know, I can imagine people liking this, but I'm not among those people. Primate might be more into my league of hardcore. They play a more metallic sort of hardcore: lots of double bass parts, the familiar 'evil' screaming, shrieking and hissing vocals, chugga-chugga e-chords and pounding riffs. This kind of mediocre hardcore is beginning to bore the hell out of me. The promotional flyer said they sounded like Integrity listening to Metallica, at least that formed a smile on my face. Anyway, a reliable source from inside the UK scene assured me both bands play a good live-set. Let's hope someday they manage to convert that into a nice CD as well. (EB)

### Spirit 84-Off We Went CD (Goodlife)

These guys have a lot of humor calling their CD Off We Went; translate the title into one word and you'll get: GO! Spirit 84 Go! Yes Dutch youthXcrew pride is what we're dealing with here. Now I'm not exactly a fan of old-school hardcore, but I can tell this band has a certain potential. Anyway, everytime I hear some youthXcrew band the name Chain of Strength is the only thing that keeps popping up, but what do I know? So I consulted a professional and apparently Spirit 84 does indeed sound a lot like Chain of Strength, and Turning Point and just a little bit of Insted, and apparently they take a more melodic approach. Just so you'd know. I just thought they sounded neat. Oh by the way, the lyrics are



Swallowing Shit-S/t CD (G7)

Swallowing Shit. The bandname already gives you a small indication that you're dealing right here with a band that doesn't mince matters. All fifteen songs are fast, pissed off and furious. Infest alike songs that cover a political agenda. While listening to this music I had a good read through the explanations of the songs, although I had to listen to the record twice before I made it reading through explanations to all songs. Notable are the funny, but direct song titles that might picture the band as a pure joke that likes to talk shit about everything and everyone just to piss people off. But that's not what Swallowing Shit is about. On the contrary, these Canadians seek for the challenge and discuss all issues that make them angry or piss them off, like most punk and hardcore bands used to do back in the days. So do some songs on this record deal about animal rights, women's issues and fighting racism, sexism and homophobia. Interesting issues that more and more bands nowadays, unfortunately, no longer seem to care about. Thumbs up for Swallowing Shit's entertaining (but full of anger) way of song writing. This is a band that shouldn't leave unheard. Get into it! (JP)



Throwdown-You don't have to be blood to be my family CD (Indecision)

Thank Throwdown for bringing us the best record of 2001! After their highly acclaimed 'Drive me dead' ep, this is by far their best release. This is recommended for any hardcore fan. It's simple positive message music. Straight up, brutal as fuck hardcore with harsh scream/growls, not toughguy vocal duties. This record from Throwdown will beat the shit out of your head. It's so energetic with clean parts, metal riffs and some moshing stuff. This is what you need in your life. (JP)







## Thursday-Full Collapse CD (Victory)

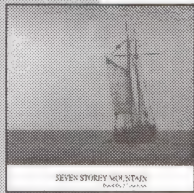
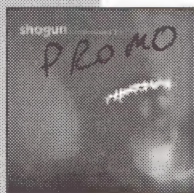


This is by far my favorite record of the year 2001! Even one of the, and maybe THE, best record(s) in music history! Simply everything is perfect with Thursday in my opinion. I have been privileged to see them play live three times in NYC during my 6 month stay for my internship in the big apple last year, and it was the most impressive band that I ever saw live on stage during my whole life and I'm pretty sure that it always will be. The energy, the emotion, the interaction with and the response of the audience, the total vibe you can feel during their whole performance: brilliant! It's something I can't explain to you, you just have to see and hear it with your own eyes and ears. I think this is probably the only band whose music touches me so much that it can make me cry. This album also is perfect in my opinion: the way they build up songs, the harmonic parts, the emotion in the vocals, as well as the vocals of their vocalist, as the background vocals by their guitarist. And then the climaxes in which a lot of songs end and how these climaxes are reached, there is simply no other band that ever did that in such a beautiful, emotional, passionate but also energetic way in my opinion. Every song has a couple of lyric lines that keep on going on and on in your head. Lyrics are such beautiful expressions of emotions and are all pure poetry straight from the heart. If someone or something ever deserves the title perfection, then it's these nice rockers from New Brunswick, NJ. Thursday is emotion in its highest form, which can never be exceeded, because this band simply has everything I can identify myself with. A monument in rock history! (EJ)

## Time in Malta/ Breathe In split 12" (Reflections)



Time in Malta who kick off on this record with three songs is not really a new band, as they put out records in the past on Escape Artist records and just recently on EVR. For me it's the first time I get introduced to their musical escapades. Time in Malta doesn't play music which is easy to define. It took me a good number of sittings checking this band out before I wrote down these first lines. First words that pop up in my head is that this band embarrasses me with their musicianship. They wrong-foot me from the first song on until the final tunes from their third song. So does the first song 'This revolution' start up tempo with vocal parts totally identical to Lou Koller from S.O.I.A. (or is he doing guest vocal on this track... just kidding!), soon this changes into darker, way heavier and mainly mid tempo fuzzy rock with lots of clean/freaked out guitar parts that sound far from my comparison



of the average youthXcrew variety, positivity, friendship, friendships gone bad etc. Thanks Roy! (EB)

## Spirit That Guides Us The Sand, The Barrier CD (Sally Forth)

This band started as a project for all the members to play a style they all wanted to play for a long time: Swedish style emo/hardcore. As influences I can mention Refused, Selfmin-dread and some non-Swedish bands like At The Drive In and Sparta. After a long time of practice to managed to find their own sound which you can definitely hear on this CD. A mix of heavy emo/hardcore/rock with ballads and instrumental songs that creating a great balance between the songs. The singer of the band really reminds me of Morrissey. This band is busy to conquer Europe! This summer there are playing three big festivals in Belgium, and a few in Holland. Some bands just have luck, but these guys are working their asses off for all this attention. Finally a good band that gets enough attention to play so many great festivals and shows and let their dreams come true. (JJ)

## Stand as One-Demo Tape (Cane)

Strongly youth crew influenced full speed ahead old school hardcore from Italy! Not bad, but they can't really convince me yet either. Maybe that's because of the rather poor sound quality. But hey, I love those good old fashioned tapes! I think tapes have its charms and I definitely prefer them to burned CDs! And isn't it great to record a mixed tape for one of your friends? A cover of Project X's "sxe revenge" concludes this demo tape by the way. (EJ)

## Standing Tall-To suffer discomfort for compassion CD (Genet)

Most of the times I like bands which play this style of music more live on stage than on recordings. I think that's because it's almost impossible to record the great intensity of this chaotic and discordant sounding hardcore/metal. Add to this the explosive stage performance most of these bands have and you know it's almost impossible to reach the same level on studio recordings as when performing live. Not that this record is bad, not at all, but when listening to this record for the first couple of times I thought this was one of those bands you had to see live before you could give an honest opinion about them. Therefore I thought I would like this band more after I saw them play live by the end of this summer. Well, right now I saw them live, at least for two and a half song, because I just couldn't work up standing there and listening to this band any longer, what a fucked up sound did this band have! Therefore I totally don't see the point why this band was hyped (lots of advertisements and related stuff) so much in Europe before they came on tour here, because I can't imagine that this band means a lot in their homeland... To give this review a positive turn I think it's better to limit myself to the 5 songs on this CD. Like I said before, Standing Tall play this kind of discordant, freaky and very emotional hard-

core/metal. Some people still call this style innovative, but I don't know if you can still call this sound that way, because there are really a lot of bands out there already that play this style of hardcore/metal. What I think is a big plus for Standing Tall on these recordings, are the clean tone passages, together with the spoken or whispered vocals which keep these 5 songs alive and exciting. But once again, what comes from far, doesn't necessarily have to be good, there are plenty of bands all over the world, and also in your or mine country, which can easily achieve the level of Standing Tall (EJ)

## Standstill-The ionic spell CD (Bcore disc)

Standstill without a doubt is one of the best bands Spanish hardcore has to offer. They play a very solid mix of indie/emo core and very intense, sometimes hectic, hardcore that reminds of some German bands, like Yage for instance. Their vocalist has as well a very pleasant clean and melodic voice to listen to, as a good screaming voice. A lot of attention is played to song structures and each song is very well built-up which automatically leads to plenty of variation during and between songs. I hope to see Standstill play live somewhere soon, because this album belongs to one of the better and interesting releases from European bands I heard the last couple of years. (EJ)

## Stay Gold-Caught up in the moment CD (Indecision)

Another very impressive release on Indecision. Stay Gold are the living proof that it is still possible to play an original and fresh sounding blend of melodic old school and 95 style hardcore. The characteristic and very exclusive voice give this band even more a fresh sound.

The lyrics are very personal and come straight from the heart. Energy, passion, raging speed, some brilliant breaks, melody, in other words: a hardcore record to the bone. (EJ)

## Still Breathing-September CD (Solid State)

The album of this band from Oklahoma is so named as September 2001 was a time of change, not only in the personal lives of the members of Still Breathing, but in the lives of so many others. It was a time of tragedy, persistence and faith according to the band (their original drummer Jessie Neri left the band). Tragedy of course, as so many lives were lost on September 11th, reminding us all not to take our own gifts for granted. Persistence, because the band got its act together, despite losing its drummer, which turned out in this debut record. A record on which I heard the most heavy and brutal female vocals ever. The production of September is massive and sounds like this music has to sound. Still Breathing combine the solid state sound (especially Living Sacrifice), metallic fury and heavy hardcore elements (Turmoil, Vision of Disorder) into an own identity of very atmospheric (Deftones, especially on "one kiss", maybe my favorite song on this album) and precise groovy metal. The aim of Still Breathing is to raise questions amongst their listeners and to ask them to look into them-

selves, into their souls, minds and spirits, for the answers. Their debut surely sounds convincing and bands who have a positive aim with their music and who have really something good to say always can count on my support! (EJ)

## Stone Cold-Nothing lasts CD (Gangstyle)

Will the next Merauder, Kickback, All Out war, Crowbar down go to the end of the line, please? Stone Cold is a Dutch band who play a mix of the above mentioned bands. Add some Madball influences and you know if you are waiting for another band like this or not. I must admit that this band is actually not bad at what they are playing, but if I want to listen to music like this, I go for the originals.

I wonder if their name is derived from Stone Cold Steve Austin or Queen's "stone cold crazy" in one way or the other. (EJ)

## Stretcharmstrong-A revolution transmission LP (Reflections)

Twelve new songs from this established hardcore outfit. Fast, catchy and melodic new school sounding hardcore with various tempo changes and breaks. Nothing new and groundbreaking here, and to be honest I don't know where the immense popularity for this band is coming from. They don't give me the feeling I'm listening to something new. Maybe I should check them out live, otherwise I can't really think of anything I'm missing out on. Weird... (JP)

## Strip the Threads-Demo tape (Arthur, Jan van Galenstraat 183-3 1056 BS Amsterdam, Holland)

The state of hardcore today, with all of its violence, backstabbing and bickering, has probably led to my renewed appreciation of old-school hardcore. Somehow through all of the bullshit this genre has managed to stay positive. When I hear bands like Strip the Threads I'm experiencing youthful optimism, real energy, genuine fun, which is in sharp contrast to the aggressive posturing of hardcore thugs or the overtly political bands, always looking seriously. As I said, Strip the Threads is positive mid-tempo old-school, in the vein of bands like Chain of Strength and Turning Point, I thought I heard some Strength Approach, but the jury said no. I think I'm into the singing, although I couldn't really get into the lyrics. Of course the lyrics mostly deal with straightedge, which is valid if someone feels so strongly about it. But unfortunately most of the lyrics are about turncoats, sell-outs and a lot more of that crap. If someone decides to drop the straightedge it's a personal decision as much as it was a personal decision to become straightedge in the first place. Straightedge is not just valid when it's 'carved in stone...two words bound'. 'Did it ever meant something?' It probably did, one should grant someone with that much credit that the initial decision to become straightedge was a conscious decision, one with integrity. And even if it wasn't, even if someone was a fucking sheep following the flock, is it your responsibility to point the finger and yell "turncoat, turncoat!"? Sure, I'm glad these guys still feel as strong-



ly about straightedge as in the beginning. I do too, but does that mean that it meant less to those that dropped out? I know people that had a really passionate relationship with a lover that didn't last longer than two months, and I know people that have been married together for 50 years and hate each other, don't tell me that because the former couple didn't stay together that long that would mean that their relationship somehow meant less. Anyway, I can see a bright future for these kids, I can see this band turning out to be the next Dutch youthX-crew sensation. The music is cool, but, and I'm sorry Johan, the lyrics are kind of iggy. Oh wait, I should probably mention that these guys have almost sold out (sold out, hahaha no pun intended) of copies, so hurry up and get one. (EB)

## Strung Out-The element of sonic defiance CD (Fat Wreck)

On this record Strung Out try to give a new dimension to melodic and catchy punkrock, and they certainly managed in doing this. Apart from the usual great and very melodic Californian punkrock anthems, these sunny boys incorporate some elements from other styles of music. So don't be surprised if you hear some rather metal guitar parts on this album. Now and then also some more straightforward rough punk is played, but of course most of the time you can enjoy the usual catchy and very tightly played punkrock like you would expect from a band coming out of California, but it's the combination of this traditional Californian sound and the incorporation of those more metal parts that keep this album very alive during all 8 songs which just keep on raging out of your speakers into your room, cause damn, this is so fuckin' fast and tightly played! (EJ)

## Stryder The-Masquerade in the Key of Crime CD (Equal Vision)

Reading the information that Equal Vision gave us I was very curious to listen to this album. I never heard of this band before. Some bands are starting with a demo or MCD but I haven't seen anything from this band. The information of Equal Vision said that the band members are making music for already 6 years. This band is their first debut. The Stryder plays rock in the vein of the Getup Kids and Saves the Day. They are faster and more energetic than the Getup Kids and more straightforward than Saves the Day. The Stryder are playing songs that I am sometimes missing while listening to the Getup Kids. Their layout is pretty cool. On the front of the booklet you see the band members running in an alley while one of the members is looking over his shoulder for something they are running away for. On the back of the CD case you see a few girls running in the same alley as the band members are doing. Rock stars?! I think this band will be big in the future!

This album is so catchy and easy to listen to while you are not use to listen to this kind of music. Even my girlfriend like this band, knowing that she never listen to this kind of music. (JJ)

**Suicide Note-You're not look-**

## ing so good CD (Ferret)

Midwest scenesters team up playing destructive, dirty, up-tempo and at times chaotic but melodic rock, with a capital 'R' for rock. 'You're not looking so good' also could have been released on a label such as Hydrahead records. Suicide Note doesn't lack on creativity. There's a lot of variation in their song writing on this debut full length for Ferret records that turned out to be a very professional sounding one. As I know some dudes in this band went off like crazy in their previous bands I'm sure Suicide Note will be a blast to see perform live. Definitely worth checking out! (JP)

## Sunn o))) 00-Void CD (Hydrahead)

This is not your average hardcore band. Hydrahead is packed with original, creative bands, but this CD completely hit me off guard. Sunn o))) creates warm, but unnerving, tranquil, but uncomfortable, soothing but exciting soundscapes by playing really slow riffs with incredibly tuned down guitars. I guess it's no wonder Sunn o))) has very deep connections with a few of Stoner rock's finest musicians (Sunn o))) consists of members of Gootsnake and Burning Witch and is produced by Scott Reeder from Kyuss): Stoner-rock is basically punk-rock, slowed down and tuned down with a fuzzier sound reminding you of the 60ies and 70ies (Black Sabbath must have been a great influence). Sunn o))) has taking this too an extreme with extremely slow riffs (they manage to cover a Melvins song and stretch it to 13 minutes) and extremely tuned down guitars. The result is a tranquil noise, an almost tangible, sultry atmosphere. There seems to be a lot of interest in bands that create soundscapes, like Sunn o))), Godspeed! You Black Emperor and Tribes of Neurot (the latter probably sounds most like Sunn o))) ); I'm glad none of them felt obliged to have a vocalist. Vocals (especially the screaming variety) don't fit unless they add to the atmosphere like in some of the Godspeed songs.

I guess what makes this sort of music, or noise, whatever you want to call it, exciting is that there don't seem to be any rules as how something should sound yet, which makes every single band refreshing. This CD will definitely find its way to my CD player regularly, it's great music when you're reading a book. (EB)

## Sworn In-St 7" (Reflections)

This is with no doubt the European answer to American Nightmare. I also have to admit I feel bad for saying this but it's just how it is. That does not alter the fact I think Sworn In rocks, because this debut record might lack here and there on originality on the other hand it turned out to be a very good record musicwise, production wise and lyricwise that is. If they manage on future releases to add a little bit more of their own style it will only do good for their own benefit. Nevertheless a band to watch out for. Live they also pull it off, so be warned! (JP)

**Synnecrosis-Demo (2429 Central Street, Evanston, IL 60201)**

I'd like to start with saying that I already was excited to listen to this demo in advance because I really like the way this demo looks: the tape itself is made of red transparent plastic and the cover of the inlay, as well as the bandname, made me expect something in the Relapse style. So the way this demo is presented is already a plus for this band. Now it's time for the music, which is not really the style of music I expected. It's not really as chaotic and complicated as some brilliant bands on Relapse and Hydrahead for example, actually Synnecrosis is a rather catchy mix of different styles of metal. A big portion of death metal riffs, some trashy tunes, I like it and metalheads will like this too I think, because there are enough passages to bang your head and raise your fist to. Further I don't think that die-hard metalheads will label this as cheap or as a hardcore band that wants to be metal, because therefore all instruments are played too professionally in my opinion, and there's also enough variation between the very well structured and tightly played songs. Oh yeah, the sound quality is good too, so there's no excuse for not checking out this good demo. (EJ)

## Taken-Finding solace in dissen-sion CD (Good Fellow)

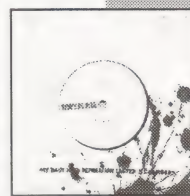
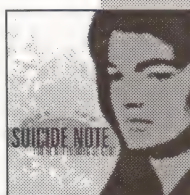
Technical metallic hardcore with lots of chaotic parts and very emotional screaming vocals. The melodic vocal parts sometimes remind me a bit of Poison The Well. There are coming more and more bands out there who play this style of music but Taken still know how to distinguish themselves from most of them simply by playing more professional and sounding catchier and more diverse. (EJ)

## Taking Back Sunday-Tell all your friends CD (Victory)

I can still very clearly remember the first time I listened to this album: I was travelling by train somewhere at the beginning of April and was listening to this CD on my disc man and after five songs I already knew one thing for sure: this would be my favorite album of the year 2002. Taking Back Sunday simply has everything that makes music so beautiful: passion, lots of catchy parts, power, intense parts, very emotional lyrics that everyone with a heart can identify with and some great song climaxes ala Thursday. This album is a must have for everyone that is into high quality indie/emo/rock music and easily fits into your Jimmy Eat World, Saves The Day, Thursday, New Found Glory, The Movie Life record collection. Make sure to tell all your friends about this music world wonder of the year! (EJ)

## Tempers Rise-My bout with depression lasted 5 chambers 7" (wastedyouthpower@hotmail.com)

A very artistic looking first release from a rather new Dutch trash/ grind core band is what I'm holding in my hands right now. This band fits perfect to the Ebullition-type genre, but what makes Temper's Rise stand out is that they have futuristic and chaotic noise electronics mixed through some of their songs. Seven fast and furious songs rushed in only a couple of minutes. Same goes for the songwriting,



I just made. The last song 'Pink moon' has a definite Pink Floyd feel to it. Or should I say it reminds my of Cave In Music wise? I don't know... All I can conclude from hearing these three songs is that Time in Malta hang on to renewal. They captured my attention and so far I couldn't really let go. Time in Malta tend to be one of the few bands at the moment I consider as a definite winner. Their music remains interesting after listening to it over and over again. It's just very impressive! The other side of this shared record is taken by Bridge Nine's Breathe In. With their highly acclaimed debut record 'From this day on' in mind I started listening to five brand new tracks of which one song is a cover song from Unit Pride's 'One will do'. The characteristic vocal parts make Breathe In stand out in the fast and old school hardcore genre. Although Breathe In have a raw and more straight forward sound with less melody on these recordings, I do consider these five new songs as a great follow up to their debut record. (JP)



## Underoath-The changing of times CD (Solid State)

Underoath definitely is something different than what you are used to from, the mostly also very high quality, bands on the solid state label. Next to a heavy and screaming side, which is also more hardcore than metal I would say, the other half of Underoath namely consists of very clean melodies comparable to Jimmy Eat World. And as this album is playing on, you start realizing how good and sometimes even brilliant this band is. Screaming and manic parts perfectly melt over in very catchy melodic parts or modest indie rock parts that are ready to explode from one second to the other. Even more atmosphere sometimes is created by using keyboards. One song on this album can easily have an indie rock part, a hardcore part and a metal part. Lyrics are very personal highest expressions of emotions and deal about relationship problems (the lyrics of the whole album are dominated by a broken relationship, at least that's how I see it when reading the lyrics closely) and happenings in one's love life. A very powerful album with lots of diversity and surprising moments which holds your attention during the whole ride. (EJ)





## V/A-Respect your roots CD (I scream)



Come on, do I have to take this seriously? This record is meant as a tribute to American hardcore. Well, I hope this record gets lost somewhere between Europe and the States so that American kids don't get a completely wrong impression of what European hc is all about. Or maybe I just don't want to see it and this is what 50% of hardcore in Europe is about nowadays. I think 85% of the bands on this compilation has nothing to do with hardcore, i.e. what the word hardcore means to me, since for me hc is more than just making heavy music. I just cannot take serious bands like Beans, Discipline, Full Court Press, Homethrust (damn, I just can't believe that this band is still allowed to play shows, is their anyone out there except their friends and relatives who really wants to see this band?). Length Of Time, MM, Maypole, One Night stand (they call themselves the legendary ONS, yeah right...), Payback, Right Direction (Wrong Direction would be a better name), Riot Squad, Second Chance NL (why does someone even think to put the abbreviation of his country after a band name? Wouldn't choosing another name when there is already a band with the same name around, be a better and less hilarious solution?), Squalor, Tech-9, the Butcher (first prize for coming up with the cheapest band name!). Most of the band names only are enough to have a hilarious evening full of comedy and then I am not even talking about the music and lyrics. I mean, why does somebody feel like acting like a gangster while he's coming from the Dutch or Belgian countryside? When you unfold the digi pack you will see a some kind of foreword and a picture (of course) of the godfather of European hardcore: Onno Cro-Mag. And this brings me to the next thing I just have to get off my chest, namely Mr. Onno Cro-Mag (anyone who knows the real name of this man gets this CD for free, isn't this nice of us?). He likes to consider himself as the European godfather of hardcore, okay you would say that's his problem, but funniest/most hilarious/pathetic thing of it all is that many people (I don't call them hc kids, because they are not worth this name in my opinion) also see this man this way and blindly buy releases of bands which this guy thinks are good and bands are always dedicating songs to this man who is hot for the media. This man loves himself so much that he puts a picture



although these guys speak in plain terms. Every song covers political issues in the same vein as Manlifting-Banner did a couple of years ago and what makes Seem Red still fucking amazing nowadays. To sum this band up, think the speed and craziness from a band like Infest mixed with the chaotic and experimental parts from Converge. This is definitely not ordinary for everyone. Expect the extreme and you won't get hurt but remember forewarned is forearmed... (UP)

## The 'Tone-Here's another reason to believe in rock 'n' roll CD (No idea)

These English lads play a very infectious mix of ska, punk rock and traditional rock 'n' roll influenced songs. Almost all songs contain very catchy and nice choruses to sing along to. Great music to just sit back and listen to, but also very party approved! (EJ)



## This Beautiful Mess-Falling On Deaf Ears CD (Europe: Sally Forth/ USA: Deep Elm)

While listening to this CD This Beautiful Mess reminded me on the slower and instrumental songs of U2. The voice of Arjen on the fourth song: Fly Anna Fly this even reminded me on Muse. The voice of lead singer Arjen has an emotional directness that is undeniably sincere. That's what Deep Elm records wrote about Arjen his voice. I can find better words to describe his talented way of singing. The band's cites its influences to be The Flaming Lips, Sigur Ros, Last Days Of April and Sunny Day Real Estate. So if you are attracted to one of these bands I recommend to buy this CD at one of their shows, this makes it even more convincing to buy their CD. (JJ)



## Thirty-Two Frames-St CD (Revelation)

All four individuals have played in quite some bands before: Elliott, By the Grace of God, XivictusX, Enkindel, just to name a few. The sound of Thirty-Two Frames can be described as raw straightforward punk with lots of rock and thrash influences. If I have to compare this to another band, the music and the style in which the lyrics are written remind me of Unites. (EJ)



## Today is the Day-Live till you die CD (Relapse)

I think everybody should own everything ever made by Steve Austin (for Today is the Day is essentially this one guy constantly working with other musicians) anyway, so I guess I might be a bit prejudiced when it comes to this CD.

This CD is not a new studio album, this CD is a potpourri of live performances



— probably the best environment for the songs to get their worth, studio- and radio-performances and cover songs of Chris Isaac's 'Wicked Game', The Beatles' 'Why don't we do it in the road' and more. This CD does come across a lot more lighthearted than the previous studio-albums, but does not lose its monumental impact. For those who know and love Today is the Day, this is essential. For those that haven't heard of Today is the Day, this is essential. For those that hate Today is the Day, this is essential. In short: this is essential! (EB)

## Together We Fall-Drowned (RPP)

The first couple of times I listened to this record I thought the music was great, but as I first read along to the lyrics of the first couple of songs I thought that this was one of those bands which had nothing to say, but were just trying to achieve a look-how-tough-I-am image, because the first impression of the lyrics was that they were written in a tough-guy nothing to say at all style and that bands like Biohazard could even write lyrics with more contents than these.

But the more I read through the lyrics and the more I want deeply into these lyrics, the more I know that my first impression was completely wrong. This is definitely not a band with macho lyrics, but a band with a vocalist that shares his deepest emotions with us, which comes across in great lyrics, still simply written, but what the hell, they are written the way it is, so why do we need difficult words then? So right now lines like 'So now I'm sitting alone in this hotel room. I've got a pistol in one hand, and a bottle in the other. And I'm not sure which ones' going in my mouth next' make me shiver. I think it's just great that someone can put such personal feelings, and believe me, that example was just one out of many, into lyrics of a band. So right now I just find this a very ass-kicking record. I think there's no better way to end this review by quoting Together We Fall, and to make clear once and for all that this is not a tough-guy band: 'Fuck all these new-jack tough guys'. Yes, Tough guy music with non tough guy lyrics! (EJ)

make me shiver. I think it's just great that someone can put such personal feelings, and believe me, that example was just one out of many, into lyrics of a band. So right now I just find this a very ass-kicking record. I think there's no better way to end this review by quoting Together We Fall, and to make clear once and for all that this is not a tough-guy band: 'Fuck all these new-jack tough guys'. Yes, Tough guy music with non tough guy lyrics! (EJ)

## Trial By Fire-Ringing in the down CD (Jade Tree)

A Washington, DC outfit playing very powerful and raw hardcore/punk full of driving rhythms and always driven by fury. Think of 'The Explosion' adding more hardcore elements to their sound. After mentioning that band, you should automatically know that this is really good. (EJ)

## Twelve Hour Turn-Bend break spill CD (No Idea)

Same as their other material, great artwork done by Sean Mahan. 4 songs of heavy, screamo music in the vein of Hot Water Music. Only the singer of Twelve Hour Turn sings a lot higher and doesn't has such a wishey/ smoke voice. Sometimes he remind me of the singer of the legendary band from Belgium: Blindfold. Great CD if you are in the mood of freaking out in front of the mirror acting like a lunatic. (JJ)

## Twelve Tribes-Instrumental CD (Eulogy)

Crazy song structures, brutal metallic riffs, chaotic transitions. Twelve monkeys are another exponent of that emotional chaos metallic hardcore we've been familiar with since Converge, the Dillinger escape plan etc. But this is not an heartless attempt to imitate forementioned bands, these guys are still genuinely original and innovating. If you were to twist my arm and force me to make comparisons, I'd say they sound a lot like the 'Until your heart stops' album by Cave In. This is really material that would anyone to go into a frenzy. Hysterical would probably be the best way to describe the state of mind I slip into when I hear music like this. Song number four is one of my favourite songs of this year and last year. It has these really emotional Converge-esque harmonies, with frantic, metallic riffs, I love it. The last song is a Faith No More cover, although it took me thirty minutes to figure that out. The layout is a real treat, it's eclectic, chaotic, confusing and threatening like their music is. This deserves a nine out of ten on the kill frenzy scale. (EB)

## Unearth-The Strings of Conscience CD (Eulogy)

A quick listen could lead you to believe that this is your average run of the mill crunchy metal, hardly worth a second listen. And you're probably right, this is average run of the mill metal...but good average run of the mill metal! They have this Göteborg/At the Gates-style going on, combined with some moshy breakdowns and some Meshuggah influences. Lyrical this is still your average run of the mill kind of stuff. I'd recommend this to anyone who's into metal. I could have summed this band up real easily with six words: Mix At the Gates with hardcore. This makes me want to grow my hair. (EB)

## Up In Arms/ Eternal Youth 7" (FistHeldHigh)

Milwaukee VS Syracuse or metallic new school hardcore VS old school hardcore

★ LABELADDRESSES: ★ 25 cent, P.O.Box 2140, 59711 Arnsberg-Neheim, Germany ★ 316, 1075 Bay Blvd. Suite A, Chula Vista, CA 91911, USA ★ Alveran, P.O.Box 100152, 44701 Bochum, Germany ★ Ataque Sonoro, Apartado 1789, 1017 Lisboa Codex, Portugal ★ Bad Taste, St.Söderg.38, 22223 Lund, Sweden ★ Balowski, Haarweg 287, 6709 RX Wageningen, the Netherlands ★ B-core, P.O.Box 35221, 08080 Barcelona, Spain ★ Benihana, Cyriaksring 57, 38118 Braunschweig, Germany ★ Bethany, 3125 Port Way Annapolis, MD 21403, USA ★ Big Wheel Recreation, 325 Huntington Avenue #24, Boston, MA 02115, USA ★ Black Fish, P.O.Box 15, Ledbury, HR8 1YG, UK ★ Black Out, P.O.Box 610641, 10937 Berlin, Germany ★ Bridge, P.O.Box 1903, 58118 Linköping, Sweden ★ Bridge 9, P.O.Box 99052, Boston, MA 02199-0052, USA ★ Burning Heart, P.O.Box 441, 70148 Örebro, Sweden ★ Carcrash, P.O.Box 39, 46221 Vänersborg, Sweden ★ Catalyst, P.O.Box 30241, Indianapolis, IN 46230-0241, USA ★ Century Media, Schäferstr. 33a, 44147 Dortmund, Germany ★ Chainsaw Safety, P.O.Box 260318, Bellerose, NY 11426, USA ★ Chapel Hill, 504 North Eight Street #9, Keokuk, Iowa, 52362, USA ★ Choose Life, Pot Na Breg 8, 5250 Salkan, Slovenija ★ Cho'sin, 1223 Wilshire Blvd PMB 560, Santa Monica, CA 90403-5400, USA ★ Chrome SM, Am Bf St Magnus 10, 28759 Bremen, Germany ★ Circulation, Fuchsturmweg 15, 07749 Jena, Germany ★ Coalition, Hugo de Grootstr.25, 2518 EB Den Haag, the Netherlands ★ Combat rock, P.O.Box 139, 00131 Helsinki, Finland ★ Competition, Darfelderstr.31, 48727 Billerbeck, Germany ★ Conspiracy, P.O.Box 269, 2000 Antwerpen 1, Belgium ★ Core Tex, P.O.Box 610641, 10937 Berlin, Germany ★ Crucial Response, Kaisersfeld 98, 46047 Oberhausen, Germany ★ Dead Serious, Helenenalanlage 3, 66299 Friedrichstal, Germany ★ Deaf American, #3 Bethel Church Road, Dillsburg, PA 17019, USA ★ Deathwish Inc., 432 Morris Avenue, Providence, RI 02906, USA ★ Deeds Of Revolution, Muchweg 2, 07333 Unterwellenborn, Germany ★ Deep Elm, P.O.Box 36939, Charlotte, NC 28236, USA ★ Defiance, Ritterstr.50, 50668 Köln, Germany ★ Delboy, P.O.Box 75, 9000 Gent



or whatever reason there was for FishHeldHigh records to put out these two diverse bands on one record. I've heard a lot about Up In Arms the past years but never really had the possibility to see them play a show in the Midwest during one of my many stays in the Illinois area. Actually, these two songs are the first I've ever heard from this band. Up In Arms are responsible for the heavy side on this record. They play mid tempo to fast forward crunchy and metallic Hardcore, with slick guitar breaks and beatdown parts that make even the toughest mother-fucker want to floorpunch. The 'comic' side on this record is for Eternal Youth. These Syracuse heavyweights (...NOT!) are one of the few and hard to find original sounding hardcore bands hailing from the vegan straight-edge metallic hardcore mecca Syracuse. Eternal Youth do an excellent job playing fast forward old school hardcore with the most funny lyrics you can think of. The good thing about these lyrics is that they always have a message. So far I've only seen Good Clean Fun doing this as well. Double credits for Eternal Youth for bringing fun back into hardcore. (JP)

## Up In Arms-Fight To The Death CD (Uprising)

Reading their CD booklet, I totally didn't expect the music that these guys are playing. Their lyrics are about pollution, animal rights and staying true to your own ideals. They are playing that kind of style that is very popular nowadays, that mosh-style where everybody is kicking each others ass in 'the pit'.

Nothing against the bands who are playing this kind of music, but people who are going to a hardcore show to kick somebody's ass can better go to a kickboxing school so that they can kickbox as much as they want. But back to the band, the way their lyrics are written is very simple, because of that it's very easy to understand. Some of the songs are very good like: fight to the death, crumble and walls. The others are boring, and to typical for this kind of style. I wish these guys the best for the future and I am sure their next CD will be better. (JJ)

## V/A-Another year on the streets CD (Vagrant)

When this compilation came out, a lot of tracks were previously unreleased, but meanwhile bands like Alkaline Trio, Saves The Day, Rocket From The Crypt and No Motiv released new albums which feature the songs they delivered for this CD. But that doesn't mean that it's north worth listening to this compilation anymore. This compilation is the living proof that there are

a lot of great bands on Vagrant which know how to rock. Personal favorites on this label are No Motiv, Reggie & The Full Effect, The New Amsterdams and The Get Up Kids who play an alternate version of 'I'm a loner dottie, a rebel...' (E)

## V/A-Equal Vision Records label sampler CD (Equal Vision)

Reading the playlist on this sampler I've only just come to realize how many well-known bands are somehow connected to Equal Vision. It also made me realize how many different brands of hardcore they promote. This CD features 20 different bands and 24 different songs. The bands vary from emo-rock like Saves the Day to chugga e-chord hardcore like One King Down, to chaotic hardcore like Converge, old school pride like Ten Yard Fight and Bone etc. There's a whole lot of great bands on this CD, too many to mention, and most of them you're probably familiar with anyway. The layout is butt-ugly, they probably wanted it to remind us of those trading cards we used to sell our soul for to own. My personal number one on this disk: Trial. Or maybe I like the Converge songs just as much. Or maybe the 108 song. Well at least spending my time deciding which song I like most keeps me from having to realize the goals I have set out for myself. I guess. (EB)

## V/A-Killing Fields 4 way split CD (Benihana)

This CD which comes along in a digi-pack features 4 German bands which play 3 tracks each, plus one spoken word in German by the last band, Self Conquest. Narziß start off this record with their fast and aggressive hardcore with melodic choruses. The lyrics of this band are in German, which is really cool I think and also always a bit special. Then it's Destiny's turn to rock this CD with their Florida influenced emotional new school hardcore. Their 3 songs remind me of Poison The Well's "the opposite of December". These songs surely sound good, but I wish they would have more of a sound of their own, but maybe that's something which will happen in the future. Next up is Should Have Known who try very hard to sound metal, but I think this band is at its best when playing attacking staccato guitar riffs. And please, can you turn the sound of the bass a bit more to the background, because it's very annoying to hear the bass parts on the forefront, especially during the first song.

Self Conquest conclude this record with their very metallic new school. I'm sure this band would have come better to its right if the sound quality of

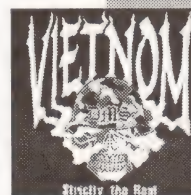
their recordings would have been better. However, their still the best band on this 4-split in my opinion. Two of their songs are in German, one in English. I wish a bit more attention was paid to the booklet that comes along with this CD because it looks rather poor and cheap with lyrics that on some pages are rather hard to read because of the background color and the combination of white colored fonts and shadows. (EJ)

## V/A-Location is everything CD (Jade Tree)

After all these years Jade Tree finally decided to throw a cheap sampler at us, and it's appreciated! The label has an excellent reputation and a diverse roster, hence the amazing list of bands on here like New End Original, Strike Anywhere, The Explosion, Jets To Brazil, The Promise Ring, Milemarker and last but not least the breathtaking Trial By Fire, among many others. Even better, there are also 7 unreleased songs on here of which those from The Promise Ring, Milemarker and Point it Black stick out the most. If the others bands don't appeal to you, this compilation is still worth purchasing because of the demo-song of Point it Black on here, a new band consisting of legends like Dan Yemin (ex-Lifetime and Kid Dynamite) and Dave Wogenschutz (ex-Ink & Dagger and Kid Dynamite and current member of Good Riddance) going back to their roots! Great bands, good layout and cheap! Highly recommended! (JV)

## V/A Revelation 100-A 15 year retrospective of rare recordings CD (Revelation)

What do we have here? Exactly what the title says: 20 unreleased or hard to find tracks from a wide variety of classic and less classic bands to celebrate the 100th release of Revelation. Not convinced yet? How about: songs by Burn, Sensefield, Farside, Judge, Quicksand and Side By Side? How about a quite shitty song, but still appreciable because it's from the Gorilla Biscuits demo? How about the best song I've ever heard from Shai Hulud, clocking in at 45 seconds with backing vocals by Aaron Bedard of Bone-fame. How about a Youth Of Today cover of 'One Night Stand' originally by The Partridge Family? How about Zoli once again making a fool of himself? How about a fast shorty by Fastbreak when they were still on their oldschool trip? How about fooling your so-called friends with the Slipknot song on here? How about getting your ass kicked if you don't start to realize how much history this label has? How about an insightful outtake by Mr. Chaka himself as a conclusion: "Those



of himself on every single poster/flyer or ticket of a hc festival/show he's putting on. Obviously these people will never realize that there are no Gods in hardcore and that bands and kids are all the same. I'd like to pick one song from all these hilarious cover versions, namely Madball's "pride" by Dutch oi-heroes Squalor. They probably recorded this song during one of their rehearsals. The outcome is a nice karaoke version which contains not only the full "pride song" but also some lines of "streets of hate" and they finish their contribution with "hardcore still lives". Yeah, they probably earn a lot of Mr. Cro-Mag's respect with this cover. For me this is just one of many proves of how much bands like this (let's call them onecore from now on) suck. Another hilarious thing is that some bands cover songs which are only a couple of years old (Shelter's "here we go again" by Tech-9, with Hein the laborer on vocals), so the only person who could consider these songs as his roots is probably Mr Cro-Mag's son who is featured on the cover of this digi pack (poor kid, I really feel sorry for him. Or has this boy already reached an age on which he can make such decisions himself?). There are only a few bands on this record which I think are worth saying anything about. More than worth listening to is Born From Pain with their cover of "backtrack", originally by Killing Time. After I got back from my 6 months stay in New York last year I watched one of their performances with open mouth. This band has grown so much after the continuously touring and playing live shows. This is a killing mosh machine. Their live shows are so energetic and powerful and every song sounds tight as hell. These men definitely deserve to cross the ocean and play some shows in the US. I'm sure kids in cities like New York, New Jersey and Connecticut would go crazy to the music of this band. Then there's also Backfire! Their cover version of Slapshot's 108 isn't really the good quality hc I'm used of them. I like their latest MCD much more than this song, but I bet it's probably just the song that I don't like... Musically Liar play a good version of Biohazard's "punishment", but I don't really like the vocals. Thumbs Down from Belgium is also one of the few bands on this record which don't make a fool of themselves by covering a band which can truly be seen as the roots of hardcore, namely "start today" by Gorilla Biscuits. It's up to you if you want to spend your hard earned cash on a compilation like this. My advise would be: record the couple of songs you like or don't harm the original and throw this CD in the nearest garbage can and hope that no one takes it out. I am already looking forward to the next issue of 'respect your roots' which will contain cover versions of hc legends such as Ignite. NOT! (EJ)

## V/A-Syracuse Hardcore 98-99 CD (Watermark)

10 bands from Syracuse, NY, deliver 2 songs each and give a good impression of how the Syracuse hardcore scene looked like in 1998/1999. This compilation starts off with two great Another Victim songs, followed by Hermon Dekalb, who play metallic hardcore. At first I thought the vocals were a bit disappointing, but that probably was because I heard the vocals of Another Victim before. Once I got used to them, their songs sound pretty good. The next band was new for



12, Belgium ★ Division, P.O.Box 208, 1400 Yverdon 3, Switzerland ★ Doghouse, P.O.Box 8946, Toledo, Ohio 43623, USA ★ Dreamworks, 9268 West Third Street, Beverly Hills, CA 90210, USA ★ Drive Thru/ MCA, Colorado Ave., Santa Monica, CA 90404 USA ★ Epitaph, P.O.Box 10574, 1001 EN Amsterdam, the Netherlands ★ Eulogy, P.O.Box 590833, Ft.Lauderdale, FL 33359, USA ★ Equal Vision, P.O.Box 14, Hudson, NY 12534, USA ★ Escape Artist, P.O.Box 472, Downingtown, PA 19335, USA ★ Eyespy, Kleine Blekkard 14, 8310 Assebroek-Brugge, Belgium ★ Facedown, P.O.Box 1202, Escondido, CA 92033, USA ★ Fat For Life, Baarerstr.108, 6300 Zug, Switzerland ★ Fat Wreck Chords, P.O.Box 193690, San Francisco, CA 94119-3690, USA ★ Fearless, 13772 Goldenwest St. 545, West Minster, CA 92683, USA ★ Ferret, 341 Manmouth St, 101D, Jersey City, NJ 07302, USA ★ FishHeldHigh, P.O.Box 2652, Madison, WI 53701, USA ★ Full House, Luoteisrinne 3, 02270 Espoo, Finland ★ Funtime, Dutselhoeke 12, 3220 Holsbeek, Belgium ★ G7, P.O.Box 27006, 350 Main Street Concourse, Winnipeg, MB, R3C 4T3, Canada ★ Gangstyle, Ecevissestraat 41, 6125 AW Obbicht, the Netherlands ★ Genet, P.O.Box 447, 9000 Gent 1, Belgium ★ Go Kart, P.O.Box 20, Prince St Station, New York, NY 110012, USA ★ Good Fellow, 762 Upper James St Suite 275, Hamilton, ON L9C 3A2, Canada ★ Goodlife, P.O.Box 114, 8500 Kortrijk, Belgium ★ Grapes Of Wrath, P.O.Box 610641, 10937 Berlin, Germany ★ Green, Via S. Francesco 60, 35121 Padova, Italy ★ Hammerheart, P.O.Box 277, 6300 AG Valkenburg, the Netherlands ★ Hawthorne Street, P.O.Box 5067, Bloomington, IN 47407, USA ★ Hectic, Rietbergstr.78, 7201 GK Zutphen, the Netherlands ★ Helcat, 2798 Sunset Blvd., Los Angeles, CA 90026, USA ★ Heroes & Villains, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403, USA ★ Hockeycham, www.hockeychamrecords.com ★ Hopeless, P.O.Box 7495, van Nuys, CA 91409-7495, USA ★ Hopewell, U Hráze 1, 10000 Praha 10, Czech Republic ★ Householdname, P.O.Box 12286, London, SW9 6FE, UK ★ Hydrahead, P.O.Box 990248, Boston, MA 02199, USA ★ Ides Of March, P.O.Box 722, Wappingers Falls, NY 12590-0722, USA ★ Immi-



# reviews

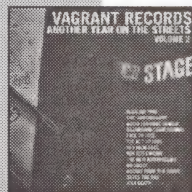
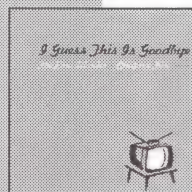
me: Libertine. They deliver two great catchy street punk songs with vocals that remind me of Mike Ness. Fallout play fast hardcore with lots of melody, as well in the music as in the vocals. Not bad. Next up are one of my favorite bands from Syracuse: Beta Minus Mechanic. The vocals of their female vocalist are so beautiful. On these two songs her vocal qualities perfectly emerge, because these songs only consist of beautiful piano playing and vocals. Very emotional and impressive songs. Awesome. If I had to compare these two songs, I would say Tori Amos. I wish this band was still around. Thread play a nice mix of plain driving college rock music and punk rock. Not too exciting, but surely not bad either. The groovy kind of hardcore with lost of rock influences from Farthest man can't really captivate me. The Ides of March songs will blow you totally away. The sound of their mid-tempo metallic hardcore with lots of chugga-chugga parts and some faster parts is massive. Great brutal vocals too! The youth crew influenced old school hardcore of Eternal Youth sounds very energetic. The pioneers of Syracuse hardcore, Earth Crisis, are a worthy end of this compilation with two tracks that are not really their best, but still good songs. A very nice compilation that gives a good overview of how many good and diverse bands have come and still come from Syracuse. (EJ)



## Waterdown-Never kill the boy on the first date CD (Victory)



I took it for granted that this was a band from the US. So when I reached the last song, which is in German, on this album I was rather surprised that this bands comes from Europe. I keep on listening to this masterpiece almost every day from the day I first listened to it. In all songs Waterdown play a highly addictive blend of aggression, explosive rhythmic parts, beautiful personal lyrics and melodic choruses. Now and then they thrown in some more technical parts and there are also those couple of lyric lines which you just can't get out of your head and will make you sing along to all songs in no time. For me this is the best European hardcore band around right now and they are in no way inferior to American bands like Boy Sets Fire or Grade. (EJ)



who don't remember the past are only forced to repeat it again and again." Works in every context. (JV)

## V/A-The Emo Diaries 5-1 guess this is goodbye CD (Deep Elm records)

I guess this is goodbye is the fifth chapter of The Emo Diaries. The cool thing about this series is that they are giving you a selection of bands that are well known together with an impression of some unknown/unsigned bands. The staff of Deep Elm has an open submission policy and receives over 500 songs per chapter from around the world. In that respect they are listening to music "blindly" in an effort to give all bands an equal chance. All decisions made are based upon the song - not the band and not the hype. This chapter covers 12 songs that are all different in energy, emotion and sound. The bands on this chapter are: The White Octave (on Deep Elm), Slowride, Reubens Accomplice, The Walt Lariat, Sunfactor, Eniac, Benji, Keith Ravine, Cast Aside, Billy, The Others, The End Of Julia. My personal favourites are Slowride, Sunfactor, Eniac and Cast Aside. These Emo diaries are nice if you want to look for new bands and if you want to hear a variation of how emo sounds like. (JJ)

## V/A-This changes everything CD (Second Nature)

Contrary to most people I kind of like samplers like these. Of course there will always be bands you'd rather forget about right away listed right next to your favorite band, but that is a minor disadvantage compared to the exciting experience of learning about new bands and having more variety of bands and styles. Samplers remind me of the tapes I used to make before me and the rest of the family would ride off to France. These tapes were the only means to lighten up the whole 8 hours of driving... aahhh childhood memories... In comparison with other compilations this one sticks out, there is really no band that stands out in being genuinely bad. Among everybody's favorites Coalesce, Reggie and the full effect, Kid Kilowatt, Grade and Isis, the list includes bands like the Casket Lottery who play a really catchy, nice but at the same time kind of depressing poppy, rocky style of music. Kill Creek impressed me with a grasping emotional song with great lyrics. The Higher Burning Fire actually gave me Goosebumps. Of course there's also stuff like Anasarca which just doesn't grasp me, but at the end this sampler should even get the most fundamentally sampler-hater question his motives. (EB)

## V/A-Trustkill-Family Tree CD

## (Goodlife)

What's the deal with this sampler? I have never seen a sampler with bands from one label on a CD produced by another label. Maybe Goodlife graciously wanted to make the European hardcore audience familiar with Trustkill's best bands. Unfortunately this CD cannot really grab my attention. Of course I like most of the bands on this sampler, but they have neither chosen any unknown songs, nor have they picked out the best songs. If you're somehow not familiar with Another Victim, Brother's Keeper, Burn it down, Disembodied, Eighteen Visions, Endeavor, Harvest, Nora, Ractraitor etc. etc., shame on you, but this might be a good choice. If you know all of these bands, you might want to skip this. (EB)

## V/A-When dreams start to hurt CD (Stick To The Core)

I can't believe how good Aftertaste sounds. Although they live only twenty kilometres away from me I have never had the pleasure of listening to them live. The fragile emotional music, the clear vocals, the occasional screaming, yes Aftertaste are very much into 'emo'. The early Boy Sets Fire comes to mind here. Beyond my dreams sounds much harsher, kind of like an more emo Wheel of Progress (notice how I manage to keep the comparisons within Belgian territory here), that means metal-esque riffs with screaming on top, fingerpicking acoustic (i.e. non-distorted) guitar parts with emotional singing. The singer sounds kind of weird, I like his voice, although it sounds a little too much like oestrogen at times, the accent needs work as well. F.a.I.I. is probably my favourite band on this CD. Their aggressive music sounds kind of strange in between all this tear jerking emo. Why I like this? Remember Kindred? I loved that band. F.a.I.I. sounds exactly like Kindred at times, they have that same kind of driving rhythms and staccato screaming. Unfortunately they have the tendency to fall back on the same Belgian metal-riffs we've heard so many times before. Liar comes to mind too. The last band, Stroke of Grace, sounds so much like As friends rust, with more acoustic parts though. The singer should work to build a stronger screaming voice, the singing voice is ok.

Next time leave those ghostly acoustic intros to yourself guys. The recording quality on this CD differs from band to band, it certainly sounds DIY, fortunately that doesn't necessarily mean it sounds like shit. I really like the lay-out too. (EB)

## Vegan Reich-Jihad MCD (Uprising)

After 12 years, back with some new songs. Vegan Reich stills plays that classic metal but now with more double bass. The booklet is giving the reader a view on the history of vegan straight edge and headline. It also speaks about a new jihad, vegan jihad, which is a part of a greater Jihad. "...vegan reich has returned to declare Jihad against the system of Dajjal. Not just a "Holy War" as the west commonly assumes this world to mean - but rather a sacred striving to purify ourselves and the world around us from all corruption and sin." There are 3 songs on this MCD which are covering mostly the same aspects which are written in the little booklet. I am a fan of Vegan Reich and this MCD is a great addition to make my collection complete. (JJ)

## Vietnom-Strictly the real CD (Uprising Records)

If you can identify yourselves with words like motherfucker, crew, tuff guy and if you are into very strongly rap/hip-hop influenced hardcore then this one is probably a must have, otherwise please wisely ignore this band. (EJ)

## Waxwing-One for the Ride CD (Second Nature)

I really thought I would hate listening to yet another indie-rock release, but Waxwing managed to make me crack a smile. The usual emotional lyrics, a good coarse singing voice, an easy rhythm and sympathetic and fragile guitar melodies make Waxwing a real easy listening experience. The singer is probably my favorite part of the band, his coarse singing is convincingly emotional, I might even say he's got 'soul'. The lyrics are insightful but not world-shocking. I guess I like their more rocky songs best because the really slow and fragile songs sometimes lack in substance, while the more rocky songs are immensely powerful and packed with emotion. The contents of the booklet are a bit too sober for my liking, but the cover and back art are of that high quality I've come to expect from Second Nature releases. I guess I really enjoyed this band despite the abundance of 'emo' I've been given to review. I urge you to pull out your easy chair, get yourself a cup of tea, pick up the cat and start petting it and pick up that book you never really finished reading and let yourself be pulled into the warm and blissful state of relaxation with the help of Waxwing. Hey, this review sounds like the Crossside review! I guess they might even sound a bit alike. (EB)

## Weakerthans The-Left and leaving CD (Bad Taste)

grant Sun, P.O.Box 150711, Brooklyn, NY 11215, USA ★ Indecision, P.O.Box 5781, Huntington Beach, CA 92615, USA ★ Initial, P.O.Box 17131, Louisville, Kentucky 40217, USA ★ I Scream, Broekstraat 10, 1730 Kobbegem, Belgium ★ Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810, US ★ Join The Team Player, Altöttingstr.6A, 81673 München, Germany ★ Kablio, P.O.Box 3041, 2026 Vilnius, Lithuania ★ Kerosene, www.kerosene-recordings.de ★ Kingfisher, Schäferstr. 33a, 44147 Dortmund, Germany ★ Let It Burn, Krautgartenweg 3a, 86663 Asbach Bäumenheim, Germany ★ Liberation, Caixa Postal 4193, Sao Paulo, SP 01061-970, Brazil ★ Lifeforce/ Impression, P.O.Box 938, 09009 Chemnitz, Germany ★ Loudspeaker, P.O.Box 6, Wallingford, D.O. 0X10 9FB, UK ★ Mad Mob, P.O.Box 610641, 10937 Berlin, Germany ★ Mami, P.O.Box 107, 63-100 Srem, Poland ★ Mosh Bart, P.O.Box 7548, 35075 Rennes Cedex 3, France ★ Natural High, P.O.Box 9351, 8036 Zürich, Switzerland ★ New Age, P.O.Box 5213, Huntington Beach, CA 92615, USA ★ Nol, Via Cadighiara 18/14, 16133 Genova, Italy ★ No Idea, P.O.Box 14636, Gainesville, FL 32604, USA ★ Now or Never, 61 Riordan Place Shrewsbury, NJ 07702, USA ★ Maryhall, 492 Spence St., Winnipeg, MB R3B 2R7, Canada ★ Outlast, P.O.Box 613, 29080 Malaga, Spain ★ Overcome, P.O.Box 7548, 35075 Rennes Cedex 3, France ★ Positive Outlook, 14 Huntly Grove, Peterborough, PE1 4DJ, UK ★ Phyte, P.O.Box 90363, Washington, DC 20090, USA ★ Plastik Culture, 32 Rue Portalis, 13100 Aix-en-Provence, France ★ RCA, 8750 Wilshire Boulevard, Beverly Hills, CA 90211 USA ★ Reflections, Spoorwegstraat 117, 6828 AP Arnhem, the Netherlands ★ Relapse, Brusselsestr. 14, 30539 Hannover, Germany ★ Resist, P.O.Box 372, Newtown, NSW 2042, Australia ★ Resurrection A.D., P.O.Box 763, Red Bank, NJ 07701, USA ★ Retribute, P.O.Box 76, New Ferry, England, UK, CH63 0QT ★ Revelation, P.O.Box 5232, Huntington Beach, CA 92615-5232, USA ★ Rhythm Vicar/ Golf/ Eastworld, Unit 15, Bushell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD, U.K. ★ Rockemotions, P.O.Box 1123, 04701 Leisnig, Germany ★ Rockstar, Verbindungsstr.9, 52080



It took this band almost 4 years to come up with a follow up to their debut release "follow", but it was more than worth the long waiting. During 50 minutes these Canadians play indie-rock at its best. From intense and dramatic slow songs to more powerful and faster punky Get Up Kids like songs to more dynamic mid tempo songs. In the lyrics stories about happenings in every day life are sung in an emotional way with a beautiful warm voice. This is not only a release that should be in everyone's indie rock collection, but also a very good and solid high quality pop/rock record, and also people who are into the singer/song-writer genre will hear songs which they will immediately embrace. (EJ)

#### Welt-Brand new dream CD (Golf)

Although this is their fourth full-length already, I must admit that I never heard any of their previous releases. This is a pleasant first acquaintance with this band. Powerful and melodic punk rock with very pleasant vocals, that's the kind of music Welt play. Their sound lies somewhere between Descendents and Bad Religion. (EJ)

#### White Octave The-Style no. 6312 CD (Deep Elm)

If I had to make a list of favourite record labels that released records during the time that this issue of VOS was made, Deep Elm would probably be ranked at one of the top positions, because every single release that has come out on this label this past year is so incredibly impressive. It's like when seeing the deep elm logo automatically seeing the guarantee that this is another beautiful and very special release from another great band on this label. And yep, this time I get that same feeling as I had in a more or less degree when I listened to the latest records of Five Eight, Imbroco or Brandtson. If you want some great poetry you can do two things: you can whether read a good volume of poetry or you can listen to a deep elm release and get a good piece of exciting music above that. I don't know what you want, but for me that's an easy choice... So put on this record, scream along to the heartbreaking lyrics, rock a bit now and then, listen to some good sensitive pop/rock tunes and don't forget to bring along your tissues. (EJ)

#### With Love-I love cal-de-sac CD (Green)

This CD comes in an interesting package, you should see it for yourself, can't really determine whether I like it or not. With Love play really experimental and emotional chaos-core. If

you would compare them to other emotional chaotic hardcore, I'd say With Love sounds extremely chaotic with even more sudden transitions, open chords and sudden shrieks of screaming. I'm not quite sure how to value this CD, because it really has a lot of intense moments but it has its boring moments which never seem to end. I'd say this CD is definitely good, but I'd like to remark that With Love occasionally reaches its potential of sounding more than just good, ascending into sounding sublime, I just wish they would have been able to keep it at that level. One other minor let-down is the vocalist, at times you notice his voice lacks the necessary force. But I should emphasize that I really enjoyed this CD, especially song #5, 'I'll breathe in the water'. (EB)

#### Wöl-Gas Guzzlin' girls CD (Funtime)

Very melodic punk rock with an emo edge comparable to New Found Glory and Samiam. Catchy all the way! If this band is able to deliver the same high quality live on stage as they do on this very professional and tight sounding record, they will definitely reach a lot further than the Belgian border! (EJ)

#### XkombatX/ Cast In Fire 7" (Toystore)

XkombatX definitely rule this record with the low-tuned, dark style mosh-core they play. Mix old Fury Of Five with Next Step Up minus heavy tat-tood and muscled working-out dudes but with a drug free attitude and the outcome is XkombatX. Cast In Fire on the flip side of this record is one of the many overrated US bands who tour the European continent before even playing a show in their home country. I had the bad luck to see this band play two terrible and messed up shows overhere. I don't understand what makes people want to put out a record from a band like this? How can you be into this band anyway? It's probably because there are members in Cast In Fire from now defunct bands. I don't know, but I wouldn't waste my money on a band like this. However, it's not even worth talking about. This record should have been a XkombatX 7", but please pay a little more attention to song writing. Peace out! (JP)

#### xRisenx-straight edge demolition CD-demo (Catalyst)

First of all, this is a "F\*ckin DIY hardcore demo. Songs are about the reality around us, consuming, religion and earth liberation. Topics, which remind me of Cattle-nipples earlier band: Birthright. This band sounds like Birthright playing like Chain of

Strength. Only Cattle-nipples (the vocalist) is getting older and he can't find the air to scream. Kurt, good luck with your new band. (JJ)

#### Young And The Useless The-A smile is no good for me CD (Thorp)

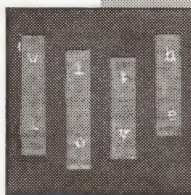
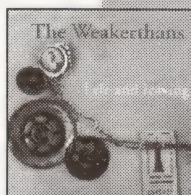
Another release from Thorp record with amazing cover artwork, this time by Derek Hess. The music these four young men from Florida play surely deserves to be labeled as progressive hardcore. Not being afraid to experiment, these guys combine elements from complex metal in the vein if bands like Dillinger Escape Plan, intense, screaming hardcore with lots of melodic and driving parts like Poison The Well and even indie rock, and form a whole that I never heard before. Not that I like everything they do or that I am totally into this band, but they definitely have some great passages and if this band will grow like this record is growing on me every time I put it on, the future for this band could look very bright, because something new and refreshing is always welcome if it's done good. (EJ)

#### Zegota-Movement in the music 12" (Reflections)

Fans of Catharsis make sure you're ready to go! This record initially released by the Crimthinc camp, found its way to Europe in support of their tour while ago. Like every band on Crimthinc, Zegota is a band with a political message. So does this 12" come with a fine illustrated booklet with art, lyrics plus explanations to all songs. 'Movement in music' is a heavy record with lots of screaming and chaotic riffing, but also with moments of more accessible music. I would almost say Zegota threw in some jazzy and Led Zeppelin like guitar parts here and there. Consider this record as something new and unique. Zegota is all about art, if you're into Ebullition & Crimthinc style bands this is a perfect record to warm up and then get ecstatic to. (JP)

#### Zero Zero-AM Gold (Jade Tree)

If you thought that you heard everything all before, then you didn't hear Zero Zero yet. Eighties pop, new wave, electronic organs, synthesizers, samplers and turntables are the ingredients for this record. The result is a sound somewhere between eighties pop, new wave, Japanese pop music and progressive French dance music. It's almost impossible to explain in words how this sounds like, but if you want to check out something new and progressive, then give this I try. (EJ)



#### Zao-Parade of chaos CD (Solid State)

With 'Where blood and fire bring rest' being the first record from Zao brought to my notice, I intensively started listening and following this band to this day. I still admire Zao for being a constant band after all these years releasing quality record

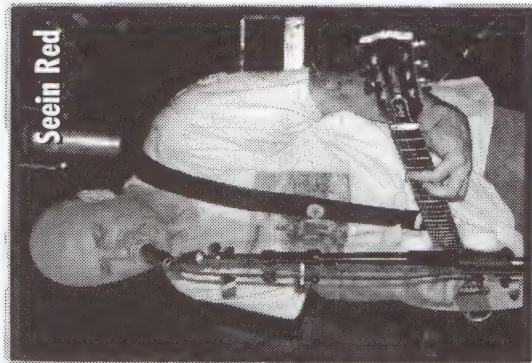


after quality record with aforementioned record being the absolute pinnacle in their existence. Basically all three full-lengths that came out after 'Where blood and fire bring rest' can be considered as a new highlight in Zao's existence, with passion for extremely heavy music as continuous thread through all releases. Each record interpret passion and devotion in its own way attuned to what these folks felt like playing best during the recording sessions of every record. During their last three releases Zao lost one member with every record they put out. They started as a five piece band and are now a strong three piece unit on 'Parade of chaos', something you can't tell by just listening to the record as they produce a soundwall similar to that coming from a five piece! 'Parade of chaos', contains ten tracks of heavy and experimental hardcore with metallic guitarlines, heavy metal guitar solos and there's even room for samples during and in between songs. Everything is very well done as we're used to from Zao. I expected Zao to head more into the direction from the 'Liberate to ex inferis' full-length, but that's not what happened. I think Zao headed more into the direction from European metal acts such as At The Gates or Carcass (for the guitar solos) but all done in their own way where love and passion for hardcore stand out. The artwork of this record also can't go unheard. Saying that the lay-out is eye-pleasing would just not be the right description as I think this is 'art' in the true sense of the word. Looking at it made me even more curious and made me want to check out the entire concept. A well-thought out concept is all I can conclude. I have nothing but praise for this band. I'm still waiting for the day to see them live at work. So far I only had bad luck as their European shows got cancelled and I always missed out on them during my US trips. So if Zao finally comes over to Europe in the near future to promote their new record, this problem will be fixed and I am even more happy... (JP)

Aachen, Germany ★ RPP, P.O.Box 19, 1190 Forest 3, Belgium ★ Sakari Empire, 145-149 Cardigan Road, Leeds, LS6 1LJ, UK ★ Sally Forth, P.O.Box 108, 3640 AC Mijdrecht, the Netherlands ★ Sanctuary, P.O.Box 122, 41-200 Sosnowiec, Poland ★ Second Nature, P.O.Box 11543, Kansas City, MO 64138, USA ★ Shing, Konopnickiej 13/36, 38-300 Gorlice, Poland ★ Skipworth, P.O.Box 19388, London, W4 1GA, UK ★ Sobermind, P.O.Box 206, 8500 Kortrijk, Belgium ★ Solid State, P.O.Box 12698, Seattle, WA 98111-4698, USA ★ Sonic Rendezvous, P.O.Box 417, 800 AK, Alkmaar, the Netherlands ★ Soulfcore, Apartado de Correos 19199, 28080 Madrid, Spain ★ Status, P.O.Box 1500, Thousand Oaks, CA 91358, USA ★ Strickman, Allermöher Deich 27, 21037 Hamburg, Germany ★ Stick To The Core, Hogeweg 31, 3200 Aarschot, Belgium ★ Strange Fruit, Silcherstr. 31, 73329 Kuchen, Germany ★ Sub City, P.O.Box 7495, Van Nuys, CA 91409-7495, USA ★ Surprise Attack, P.O.Box 1931, Erie, PA 16507, USA ★ Taang!, 706 Pismo Ct., San Diego, CA 92109, USA ★ The Age Of Venus, P.O.Box 7548 Rennes, 35075 Cedex 3, France ★ The Plague, P.O.Box 277, 6300 AG Valkenburg, the Netherlands ★ Thorp, P.O.Box 2007, Upper Darby, PA 19082, USA ★ Too Damn Hype, P.O.Box 15793, Philly, PA 19103, USA ★ Tooth And Nail, P.O.Box 12698, Seattle, WA 98111-4698, USA ★ Tortuga, P.O.Box 15608, Boston, MA 02215, USA ★ Toystore, Leemstraat 3, 9820 Merelbeke, Belgium ★ Tribunal, P.O.Box 49322, Greensboro, NC 27419-1322, USA ★ Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724, USA ★ Uprising, P.O.Box 1096, New York, NY 10003, USA ★ Vacation House, Via San Michele 56, 13856 Vigliano, Italy ★ Vagrant, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403, USA ★ Victory, P.O.Box 146546, Chicago, IL 60614, USA ★ Voice Of Life, P.O.Box 1137, 04701 Leisnig, Germany ★ Warfare, 2036 Alexander Drive, Escondido, CA 92025, USA ★ Where It All Lies, Via Roberto Lepetit 66, 00155 Roma, Italy ★ x83x, P.O.Box 1982, 1211 Geneva, Switzerland ★ Year 3 Thousand, P.O.Box 30051, London SE1 9FY, UK ■



# Manliftingbanner



Seein Red



Milhoen







Locust



Jr. Ewing



Das Oath



# A18

When Amendment 18 was out here in Europe for a couple of shows, I took the opportunity to talk to Mike Hartsfield about everything he's been doing in the past and what his future plans are. As being a big fan of New Age records and his previous bands such as Outspoken and The Suppression Swing, I didn't really lack on issues to talk about. Mike's latest occupation Amendment 18, who just signed a record deal with Revelation records, a rather new band also featuring Isaac from XChorusX (to drop some names) is definitely worth checking out. They're doing a good job combining the best elements of old school hardcore with some '95 style parts thrown in every now and then that made a record label like New Age records stand out above the rest back in the days. So what it basically comes down to, is that I don't want to beat about the bush as Amendment 18 is going to be another band to keep your eyes open for...

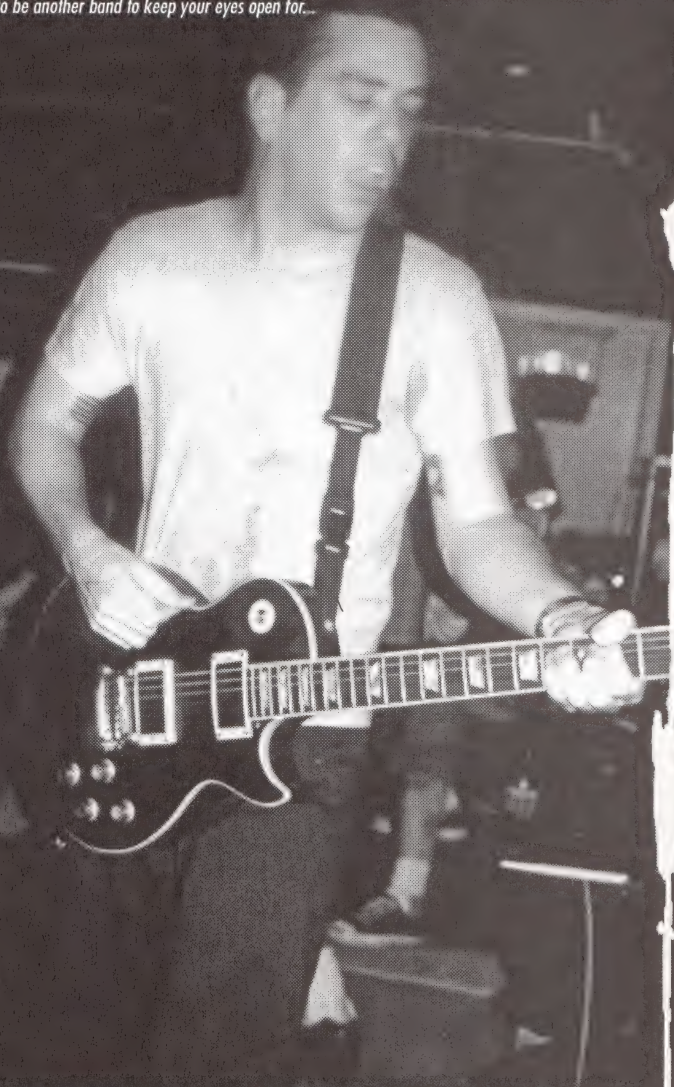


Photo credits | Rev records & Jean-Paul Interview | Jean-Paul

## NEW AGE RECORDS

**Same town... five years later... what happened in the meantime?**

(laughter) From when I was here last?

**Yeah, give me a little update...**

Quit Strife, started a band called The Suppression Swing with Jason from Outspoken that lasted about two years and quit that, and just basically Isaac and I from the Chorus always talked about we had to do a band together. Luckily he wasn't doing anything, and I wasn't doing anything and so we just called Steve. Steve was like 'I can do a project band, I can give you guys a little bit of time, but he has another band he is in full time'. So we were like 'alright, it's all we can get'. We just started practising and he ended up being a lot more dedicated and gave us a lot more time than we thought so we were able to be a serious band. Amendment 18 was formed and had a couple of bass player changes and ended up with the line up that is here today, one LP and two 7"s later.

**As far as I know and were able to find out, you guys didn't tour the States with A18 so far...**

We did a West Coast tour.

**Oh you did?**

Yeah. We did Washington, Oregon, Northern California, Arizona, Idaho, Las Vegas, Nevada and that was about a year and 2 months ago. We did that with that band Insurgence that's on New Age as well. It was not a very good tour (laughter).

**How do people on the West Coast react on your music which sounds like early 80's New York stuff?**

I think initially the response was decent, but the scene in Orange County and in Southern California, in general, seems to have died for what we're playing, unless you're playing 'dropped d-tuned-meta-hardcore-screaming bloody murder', nobody pays attention to you, which to us is fine, we didn't start the band to get approval and to make friends. Most of us are 30 years old or older. It's not like out of the blue we're going to start playing metal or something. We just play fast punk that is really raw and greedy and that's just what we do. All the shows over here have been bigger than all the shows in California by far...

**Really?**

Yeah! We didn't play a show for nine months and we played and there was thirty people.

**Is A18 a band you do besides your full time jobs?**

Oh yeah, we don't make money off the band. The band doesn't support us in any way. We all have to work.

**So it's jobs first and then the band. Exactly.**

**You already started talking about it, but I want to know the details about how you guys teamed up together since A18, as we speak in**

**hardcore terms, is a band with an all star line up...**

(laughter) Basically I've known, and actually played in a band with Steve that formed and never did anything a few years back. Isaac and I have just been friends for 11 years, or 12 years. I think it was inevitable that, we were all in other bands where either guys sold out, or just stopped playing hardcore whatever so, it just winds down to who's left you know (laughter). I don't think we chose each other, I think it was destiny...

**It's more like 'if you still want to play music, we have to play together' (laughter)...**

Exactly! (laughter) If you want us to play music we have to play together. Our initial problem was finding a bass player, because we couldn't think of anybody who was around from our time and was still straight edge and still into what we were doing. We fumbled across a couple and we ended up with the guy who played on the record who didn't last very long, and who now we're with our friend Chris, who is an old friend of ours who is 27. I've lived with Chris and we're just as old friends as everybody else. We were going to start trying bass players out, and it's kind of funny because he's all 'I'm not going to try out, if you want me I'll be in the band', and we were like 'well, he's got the attitude', so we just started doing it, and he clicked better than any of the other guys, so he was a keeper.

**Did you have any difficulties regarding the fact A18 consist people from older plus well known bands? When I take a show flyer or read a review for example when it says A18, including ex members from Insted, Outspoken etc...**

I don't think so. I think in a sense we got criticized like 'Oh, what are they doing?', questioning our motives maybe, like we're in it for the money or anything. There's no money in hardcore.

If you're playing hardcore you're not going to make money. If you got a full time job you make more money than you do in hardcore, especially in California when we've got 30 people coming to see us. They're not each paying \$20 to get in. They're each paying \$5 or whatever, and we get gas money or nothing. All the shows over here have been much bigger than anything we've had in California. As far as the band member thing, I think we were all in pretty successful bands. We've played for hundreds of people back home. Just for instance the Unbroken, Outspoken reunion, Outspoken plays in front of 1200 people. I've got a band one year later that can't draw 30 people. There's such a difference. If I just got new guys and called it Outspoken I'm sure we would be selling.

It's just for some weird reason there's this desire for things that are older and think like it's somehow more credible, or somehow more desirable. Even initially, when we were first forming, we were like 'nobody is going to know who we are', we put ex-members of Outspoken and Insted and nobody cared, nobody cared! It didn't matter a single bit.



**It would be different overhere.**

Yeah. It's totally different. I think people overhere appreciate things a lot more. It's so different.

**I think so too. They don't just come out to support US bands. Overhere kids come out to support touring bands no matter what country they come from. I already noticed this from being in the USA (Chicago most of the time) only a couple of times. Touring bands don't get as much support from kids as they get overhere in Europe. There have to be local bands playing to draw kids, otherwise kids don't care it seems...**

Absolutely. It was funny too, because when we were talking to the guys booking this tour, we were like 'how many people do you think will be at the shows?', and they were like 'about 100-150', and we were like 'wow, that's awesome!', and they were like 'don't you guys play to these big crowds and stuff?'. We've played on bigger shows, but people didn't come to see us. We've played with Good Riddance and AFI, but they're the drawing bands you know. When we played people were like 'okay' (in a reserved way-ed.)...

They just sit there and stared at us, old guys screaming about punk rock and they don't seem to care. Another thing too is, I think, as far as the hardcore scene goes in Southern California it's so judgemental. I don't know if people expected something different from us or what. There's not even that many bands doing what we do anyway. Plus there's nowhere to play in California that's all ages, that's small. And so, the bigger clubs want a headliner and we can't headline anywhere. There's really nobody else that can either. There's a bunch of opening bands that can't play shows. All the scene does is suffer.

**Was the reason why Outspoken broke up because of people selling out?**

No, because at that time that wasn't even an issue. The fact was some guys wanted to be a full time band and wanted to go do these things, and some guys in the band couldn't do it. It just seemed like a waste of time. Why do these other guys who want to put a 100% in and some guys want to put 60% in.

It was just frustrating, especially to me, because I was one of the guys who wanted to keep going. It was just like 'oh, it's hard for me to get off work and this and that', that stuff I totally understand because people grow up and they get different interests in their lives and stuff.

For some of us, it's something we worked hardly on for almost five years, and we were ready to come tour Europe, and we've already been to the East Coast three times and it was like 'let's do something else, let's go to Europe'. We had offers to do full tours for 4-5 weeks, we didn't have something like this where we could come over for five days. It's kind of

joking somebody asked me today 'so did Outspoken ever come over?', and I was like 'no, but if we can get a tour like this we want to come' (laughter)...

**(laughter) Just get back together to come over...**

...which I think would be awesome. All the time I think about 'God, I wish we could do this', but you just can't. We were a straight edge band and it's not like all of a sudden you can just be, we're just not now.

**Talking about straight edge, Strife is back together again...**

Yes!

**Do you have any plans joining them again to come over and tour?**

Are they touring again?

**No, I just read an interview with them in Status magazine that they're back together and stuff, which I think is kind of funny you know. Since you played bass for them on their European tour, with Sick Of It All back in the days, I just wanted to ask you about this...**

No, and I mean it's not like they would need me anyway. They've got their own agenda's and stuff, and they've changed this people, and for the most part it seems like a lot of the problems I've had with them when I was overhere they're better about. Personality-wise we conflicted on some stuff, but when I see those guys now it's better than when I used to see them. It's just really different. Of course they've got guys who sold out and stuff, and I couldn't continue doing what they're doing.

I couldn't be in that band with a clear conscience and say 'yeah, we've got all these shirts that say Strife-straight edge, and in every picture in every zine we had big X-es on our hands but now we're just going to be Strife...' They started a new band and changed the name and all stuff, and I was like 'well, it's at least cool they did that', and then they figured why bother you know (laughter).

**Did you see 'the new' Strife band play that benefit show for their roadie who died?**

I didn't see that.

**So you don't know what they sound like nowadays?**

No, I mean they're doing the same thing. They haven't changed. We played with them once with AFI and they were exactly the same.

**They just changed the lyrics?**

Yeah. It was Angermeans and then a couple of weeks later 'hey, we're Strife again!'

**It seems like more record labels on the West Coast start making**

**DIY movies. How did you get involved in this?**

Basically I started making movies in the earlier and mid 90's, in like '94-'95 with a friend of mine named Evan Jacobs, who was just like 'hey, can you hold the camera for me while I direct movies?' and I was like 'yeah', I was always really interested in that stuff. And then we made three films together, it just became all I wanted to do, I just really wanted to be involved. A friend of mine, Evan, who I was making films with had another friend named Darin who was making real bigger type movies and did a lot of music videos. He just called me one day, and I didn't even know him, and he just goes 'hey, I wanted to start a record label but I don't know how. Is there any way I can join up with you doing New Age, and I can teach you how to make films?' So we basically just swapped eachothers ideas, and he taught me about how making film and I taught him...

**...Running the record label...**

... Not necessarily how to run it good, but how the record label runs and stuff. We partnered up and New Age record became both of us. Now, we're doing New Age as a production company as well, were we are making films, decent size budget movies. Which is really cool, because we did one, and Darin's friends with like Snapcase and AFI and all those guys. We did a film called 'Black Friday', that hasn't come out yet, but it's got Frank from Snapcase in it, and I'm in it, and Isaac is in it, and we all play like different, secret, FBI type guys. We're all getting shot and stuff. There's a room where this guy comes in and he shoots me and then he shoots Frank and like everyone's just dying. It's been a lot of fun and we did another movie just recently called 'The Ides Of March', in which Isaac is one of the main guys in it. It's just cool, because we can put our friends in it. It's kind of like another step, we know all these guys that are creative and doing all this different stuff and we need soundtracks for the movies and we put Snapcase on this movie. We did a movie called 42K that we put A18 and Insurgence on and stuff, and all the guys in Insurgence acted in it, so it's really cool. Darin had done a movie recently with Rick Rodney in it, who turned out to be a really good actor.

**What's your part in the production of a movie? Are you for instance just one of the actors?**

No. I've done some little things, but that's not what I like to do. I don't feel really comfortable, like I want to pursue being an actor because it's not. All it's cracked up to be I guess for me. I just like the production side of getting everything ready and making it happen. When the day comes when you start production, hopefully all the phonecalls are made and everything's together and stuff. Meeting with the director, meeting with special effects guys, kind of doing all that stuff you know.





### Isn't it expensive to finance a movie?

It's really expensive. The only film we funded ourselves was 42K, which wasn't very expensive at all. We've done two movies since that and one of them was budgeted at, I think, \$200,000, and the one we just did went to \$500,000 which went probably to almost a million, but it's not even our money because the director and I go to somebody with money and say 'hey, we want to make this film', basically for them and then they look at the budget and say 'okay, I agree that I'm going to pay you \$500,000 to produce this', so we make a budget and say 'special effects is going to cost this much'. In essence there's this big clump of money that's someone else's that we use and spend to make this movie happen. So, it's been good in a sense, with 'Black Friday' we had a guy who said 'hey, here's \$200,000 just make the film'. We had total freedom and we just did everything. He showed up once or twice on the set, and the one we did for \$500,000, the guy was there every day and he was on our backs and he was causing a problem and putting cancels on cheques in the bank, and he was stopping this and stop-

ping that, people were quitting and cheques were bouncing and it was just a nightmare.

And this is my friend Darin's fourth film he directed and the first one, Godmoney, he paid for all himself. He maxed his credit card and sold his house and did all this stuff to make this movie, and is still in debt for it and that was in '94 or '95. Then, when we did 42K it was self financed and then with 'Black Friday' everything pretty much went even but now, off of 'Ides Of March', which is the last one we did with the biggest budget, we're still in debt from it. Like we got screwed. So all we can think about now is shooting on digital video.

### So it's even a bigger risk than running just a record label...

Oh yeah. It's exactly, from running a label and producing films, it's all the exact same things happen. If a distributor rips you off, you've got a guy with a lot of money who sticks you with bills. It's exactly the same thing. When you get in debt from putting out your friends 7", you get in debt by producing films. In a sense like I've learned from running the label and as far as how much you trust people and how much product you give out without trying, and I've learned from both sides now but you

### Where do you think this will result in?

I think it's definitely a bigger side of New Age now than the bands were, because in a sense New Age has a back catalog but at the same time there's not a whole lot going on with the label besides A18 and another band called Red Tape, because Insurgence broke up and Countervail became a project band, so they're not even full time. In a sense you worry so much about these investments you made with bands who can break up in a heartbeat, and you've spend 3 or 4 or 5,000 dollars in the studio and now you've just got CD's that sit on the shelf. It's not like a film, because a film is dated that day. Like a film you don't have to worry about guys breaking up, or guys selling out. In a lot of things it's very parallel, but in a lot of instances it's almost more reliable. You don't have to worry about the scene. A film, as long as people like comedies you can make a comedy. I think it will become a bigger focus, but I don't think the label will stop. Plus it's really hard now too, because I mostly put out hardcore bands and there's not many hardcore bands in California, and the hardcore scene in general...

### Well, Indecision records has some kick ass bands from California... What hardcore bands?

#### Indecision? Adamantium...

That's not hardcore. That's a metal band (laughter).

#### Throwdown...

That's a metal band. Do you understand what I'm saying?

### Yeah, now I do. You're talking about the kind of hardcore you play with A18...

Right. I've nothing against those bands, but that's not hardcore I listen to. Even Countervail is pretty heavy for me...

#### Insurgence probably too...

Exactly. But I mean it's kind of, there's no China symbols. It's a very thin line. I prefer Countervail over Throwdown. I don't have nothing against those bands, they do whatever they do good, but I don't want to put that stuff out. I would almost have to, to succeed as a label, because that is what's popular. If I did more bands like A18 I would have a garage full of CD's. It's kind of amazing too, because in the same sense the Countervail and the Insurgence record both sold worst than the A18 record. But I mean Insurgence also put out their record, played three shows, did a tour with us and broke up. So they're not even around to support their record. The Insurgence record we sold like 600 copies of.

#### 600?

It sold terribly! And it cost \$4,000 to record. It's years away from breaking even. We recorded our LP for \$1,300 and

it sold almost 2500 copies. Which in the schema things is really nothing, but at least our initial investment wasn't a lot. It's so hard to... you know, you see a band and think "these guys will do great" and you put your money and effort forth and they break up, or they don't want to tour anymore. It's so much stress to worry about. I don't know, I'm just kind of seeing what's going to happen, because the Red Tape record we did didn't cost us much, and it's a great record. I know they're doing something later this year. They're going to record a 7". We really, really want to do another full length, but we don't know, because New Age isn't the label it used to be like in '94 or in '95 or '93 or whatever, where I can do anything and it seemed like everyone would buy it. Now it's like, I do what I think is one of the most important bands on the label and it's like 'A18 whatever...' Our distribution is poor overhere nowadays too, because it's like the risen fall of Network Sound Europe, that we had offices in Berlin and stuff, where we were just shipping stuff overhere and they were shipping stuff around Europe. They were getting ripped off by distributors, which means they couldn't pay us and that ended really quickly. I mean who knows if we do another LP, because the only reason we did our record on New Age, is because nobody else wanted us. We tried everybody. We tried Revelation, we tried Victory, we tried Equal Vision, we tried all these places and nobody even responded. The didn't even acknowledge that they got our tape. It's funny because as soon as we start playing that all of a sudden 'oh hey, you guys want to a record', it's like 'our record comes out in two weeks on New Age, what do you want?' Now, maybe things might be different. We're going to do probably demo some of the stuff for the record and see. I know that the band only is going to do is good as it's going to do on New Age, like we've sold 2500 copies of our record and that's probably peaked. We're probably not going to do much past that, just on the level we're on. But I mean, if somebody made us a better offer, we wouldn't be against it as long as we agreed with the things they did, as far as advertising, the decisions they made.

### Tell me what happened with New Age after '94-'95. Did you quit the label for a couple of years?

The label has always existed. I kind of lost my hope for it. We lost thousands and thousands of dollars. The whole Network Europe thing was just doomed from day one. I mean, basically if we were pressing 2000 copies of our record we were now pressing 4000, because we would ship half overhere, and that throw our bills up overhere, then we were paying to ship it overhere. Then they were paying to ship it to a distributor overhere and then that distributor wouldn't pay them. There was so many expenses on the side of us and the people we were trusting to, were if they couldn't get the money back we were screwed back home. We just would lose





our warehouse and we wouldn't be able to pay employees anymore. It just was a spire all down hill, and there was one day we just had to get rid of the warehouse. We can't have a warehouse anymore.

#### **How many people did you have working for New Age back then?**

We had Dennis and myself, and we ran Network Sound together. Then we had Collin from Mean Season worked there, our friend Ryan who's here today, our friend Igby, Dave Mandel worked for us a long time ago, Jason Hampton worked for us a while ago. Basically just all our friends and whoever we wanted to have work there, and it was just like, it just came a day when we just sat down and told them we have no money. Dennis and I were each making \$100 a week. That's what we would pay ourselves. We were just running out of money and couldn't pay for this, couldn't pay for that. We just shut down the office overhere.

#### **What made you decide after all these years to put out another record if you lost so much money?**

Well, the thing is that we tried to expand, and we tried to do things that nobody had really done before. We couldn't look and see if there was somebody who had done something, and done it successful. We've heard of labels licensing stuff overhere and said they got ripped off, and we were like 'well, we know the right people'. We thought we knew guys do as good, do the best we thought they could. We trusted people who were totally trustworthy, that were honest people, but they trusted people who didn't pay them. In a sense we were getting ripped off by distributors in the US, as well as distributors overhere. It basically just came down to we had a bunch of stuff overhere, and it was the same stuff that wasn't selling back in America, some of the stuff like 1134, Collateral Damage and all that stuff. We had pressed twice as much as we needed, so they box up all their stuff and sent it back to us, and we've got tons of shit we can't sell, tons of shit! 1134, Collateral Damage, Spawn, just all the stuff that didn't get very popular. I've got thousands sitting in my garage. Thousands of copies... I probably have 3000 Spawn records just sitting there. 1134 probably got 2000, Collateral Damage probably got 2500, of stuff that I sell 4-5 copies a year of.

#### **Do you still re-press the older New Age releases?**

Yeah. Unbroken, Mouthpiece, Outspoken. There's the stuff that obviously sells. As far as the desire to do the label again, I mean I had no desire. I wise wiped out! Because it's kind of like everything I stepped in cost me money. In a lot of senses it was. I wanted the bands to do good and stuff. I funded a lot of things I probably shouldn't have, but everyone was my friend and I was having fun and stuff, and that's all the label was, it was just a way to help your friends out. In '94, actually in '96 is when things were like really low and I just turned my distribution over to Revelation. I said 'here, just distribute this stuff', and they were like 'are you going to advertise?', I was like 'no, no, no'.

The thing was, I couldn't make sense of spending money. A 100 dollars for an ad? How can I do that? I'm so broke and I owe everybody. Basically the label just existed as putting out this back catalog. There was no new records. During the Suppression Swing LP, we broke up during the recording...

#### **It's a good record...**

Yeah, I think so. The record came out and it cost a couple of thousand dollars and 'oh well, this record came out for this band that is not even around anymore', there's no band that support the record sell. We were into the Suppression Swing record for however much money we already were, and I love the record and I love the music and stuff so I'm like 'well, we'll put this out. Let's get this record out'. So I got the money together and put it out and Revelation started distributing it and that was the only record I put out between, the label kind of ending with the Trial record. Then there was all this time, I just called the guys and said 'let's go mix the record, all the problems we had in the past, however we broke up, it doesn't matter, let's go mix this record'. We just mixed the record, it started production, that's when a good friend of mine called me and wanted to get involved in New Age as well. That's where that all came to play, he goes 'hey, I've got two records already recorded. This band called Insurgence and Countervail is about to go into the studio now, and the recordings have already paid for, so the label doesn't have to suffer this in putting up the money now. Let's just get this thing factured'. That was kind of like the last hope for New Age, otherwise it would still be Revelation just doing back catalog. It's so funny because he and I have been involved together and pushing the label a 100% for about 1 1/2 year, and I still get people 'the label is back?' God, I'm beating my brains out for people to know it's around and I'm like 'what do you mean it's not around?' The desire has always been there, but being knocked down so many times, when it's your livelihood and it's all you care about is putting out records, and you can afford to pay the bills or you're living off a \$100 a week. That's \$400 a month, how do you pay rent, how do you survive with gas in your car. All we did was sacrifice to make it possible. We made sure we had low prices so people would be concerned and nobody gave a shit. Nobody cared...

#### **You probably should move overhere...**

(laughter) I probably should. I mean that's just the difference. Back home we've been beating our brains out for two years. At the Unbroken, Outspoken show we had the first thirty A18 demo's. We had them at the show and just gave them out. We were like 'this is it', a fresh new start. We started playing and nobody cared. We had some huge shows. We were playing places that hold a thousand people, and playing for 800-900 people for Good Riddance and AFI in these places, but nobody cared, it's too hardcore not punk enough or it's too punk and not metal enough. We've just been beating our brains out, playing tiny little







places, making new songs because it's what we love to do. Whether there's a thousand people or two people it's like we're not going to pay hardcore, we're not going to blame anything on hardcore because people don't come out to see us. Maybe we suck, who knows? All we know is that we love what we're doing. We work off of each other so well. Steve is an amazing drummer to play with, and Isaac has the best lyrics that he can come up with. We're doing a 100%, and coming overhere makes us feel like we have hope. It's like you don't care about being accepted, but it's sure nice when you are. We played our first show in 9 months and there was 15 kids. We put on the flyers 'first show in 9 months', and there were probably 10-15, maybe 20 people that we didn't know. Everyone else was in one of the other bands, or somebody we brought. It's just so funny, because it's been like we've been around and we try our hardest. If we had d-tuning and China cymbals and played metal, that's all that matters. So, times come and go, maybe things will change but maybe they won't. Just to come overhere and have people acknowledging that you're playing something that they can be into is amazing. The first night we came into town, the van broke down on the way to the airport, the second vehicle came so late that we ended up missing our show in Vienna, it was a 15 hour drive, and we knew that we had no time to get there, so we went and slept and woke up the next day and were like is there a show that we can just jump on? We called back to the Netherlands, were we had just come from, to the Snapcase and Avail show. They were like 'we did never hear from the opening band, come up here'. We were like 'okay, it will take us three hours'. It took us four hours. We got there and they were like 'Avail is getting ready to play right now', we were like 'Oh my God, we've just driven four hours', and they were like 'you know what? Just jump up there, jump up really quick'. We were just running in with all our stuff and we played for 6 minutes! We played 4 songs, people went crazy and we were so nervous, because we just ran inside. We sold like 20 records, to us, we haven't sold 20 records in California in 1 1/2 year, however long. It's just so different overhere. People care and they support you. They know that stuff cost money, and it cost you money to do what you're doing. People here are like 'thank you for coming', and we're like 'thank you for having us'. The guys that we're with are like 'sorry about the show, there was only 80 people or whatever'. That might as well be a festival to us. I mean, we're so not used to that. Everyone's like 'when are you going to the East Coast?', a bunch of guys that is like thirty years old don't know a bunch of thirty year old guys on the East Coast that are doing bands. Steve knows Agnostic Front and stuff, but it's not like we can call them and go 'hey, we're coming on tour with you, we're going to the East Coast'. And it's not like we could afford to even come overhere if it wasn't for Fixed Star records. They just said 'we're going to do it' and we were like 'we're more then ready!' People were like 'how can you afford to do five shows?' We

were like 'there's no way we could'. We don't have a band fund were we saved up money and came overhere. Jan and these other guys, who totally paid for every single thing to get us overhere. The plane tickets, the camper, they put out the record. They put out a 7", you don't make money off a 7", you just don't. These kids care so much, they care as much as we care and they're across the world and were like 'hey, Come on over!' When we tell them stories about how there's just nobody at our shows, they can't believe it. It's just like the way it is. We've actually heard that people are saying how could they tour Europe before they even tour the East Coast? We toured the whole West Coast and into the Central US, going to Idaho and Utah and Nevada and stuff. We lost money on that tour, we played shows for 15-20 and the highest show was in Seattle for like 50 people. In a sense our record had just come out, nobody knew who we were, but you think it's a hardcore band people will come out and support it. I ran into my friends and I go like 'are you coming to the show?' and they were like 'no, we got band practise, we got other stuff...'. We just drove from California and it seemed like they didn't care. But, when people say 'how can they tour Europe before they even tour the East Coast?', it's just like it wasn't our idea to come here, but we're glad to come. We couldn't afford to come here for a week. We can't right now afford to go to the East Coast at all. You can't save money if people don't come to your shows and support the things you're doing. We've gotten paid at probably three shows. On our last show I think we got \$30. Before that, we didn't play for 9 months because we couldn't get a show. Because there's no shows going on. It's just so different. The only reason we're here is because we got the offer. Of course because we want to be here, but anybody who criticizes us for touring Europe before we even played any shows on the East Coast. It's like if somebody offers us to come to the East Coast then we will be there. We don't know anybody, and the thing is that all the guys we knew don't play hardcore anymore. All the guys now are 17-18- 20'ers, and it's like how do you just call them and say 'hey, let's put our bands together and play a tour'...

**Isn't it frustrating, maybe frustrating is not the right word, but if you go to a show and see all these kids who are so much younger, do you still feel like 'this is it! this is what I want to do, this is what I want to be', walking around as a thirty year old guy in the middle of 15-16 year old kids?**

(laughter) You know what? I think about it like that at times, but I think before that thought is we're just playing the only music we can play. We still have the desire to play it and if somebody, 15 or 16, does show up and see us play, because I care when we're playing for really young kids, and it's like I don't think of the age difference. I think of hardcore, we're all here for the same reason. But a lot of times I think about it, like 'I just turned 31 and I'm playing punk rock'.



I just played a show for 15 kids in California and you kind of question am I doing this for the right reasons? It's not like we're thirty and playing thousand person places and making money off it, and it's our living. Hardcore is our main focus, but we have to have jobs too. Now, guys in the band are married, some guys have kids and stuff. We have to find babysitters, and have to take off work to get to the show for 15 kids. So it's kind of like 'well, maybe we'll try to play better shows somehow', and the thing is the 15 person show we were happy to play because it was our first show in nine months, we had to play it, and we practised all the time, and I mean, for us practising and playing a show is the same thing to us, because we're getting to hang out, we're getting to play and that's the most important thing to us. If anybody likes it, more power to them, that's awesome! It's kind of come to the point where we feel like acceptance is less important, because it's obvious that it's not there, and we're not the only band struggling too like everybody else who's playing hardcore and not playing metal is playing for 10-15 kids.

**Unless you're on a record label like Epitaph...**  
Exactly...

**Okay, I've two more questions to round this up. Tell me what's a weird habit you have?**

A weird habit I have? I chew my fingernails all the time. I guess maybe the weirder part is I chew my fingernails and sometimes I save them and chew them later. I guess that might be kind of gross.

**What do mean exactly with saving? Do you put them in your pocket and get them out later and start chewing them again?**

No, not that at all! Alright fine, I do put them in my pocket...

**What can we expect from you or any of the projects you're involved with in the near future?**  
Drift Again LP...

**Drift Again LP? By the way, you should start up the band March again, it's an amazing record...**  
I didn't play in March.

**You did not?**  
Dennis played in March. He played drums.

**I always thought it was Dennis, Jeff Caudill and you...**  
It was Dennis and Jeff from Gameface and two other guys. I think that record is amazing, and I think it's way better than anything Gameface ever did.

**I still listen to it...**  
I think it's phenomenal. I don't know how Jeff choose Gameface over March...

**But what can we expect from**

**you?**  
I think just more of what's been in the past six months. I'll press anything that Red Tape ever wants to record. Have you heard Red Tape yet?

**To be honest, I don't like it...**  
Oh, he doesn't like it! That's a record Darin choose. It was when we were doing the Insurgence tour, and we stopped in Sacramento and I met those guys. They said 'make sure Darin gets this', and it was the CD of Red Tape. I forgot to give it to Darin, and when we were cleaning up when we got home, I brought it to him and said those guys wanted you to have this CD, and he said that they already gave him one and asked me if I already listened to it, so he played it for me and I think it's amazing!

**I've to admit that I didn't really give it a try, I probably listened to it once.**

Listen to it again, it's good. I think we're going to do a 7" for them. I'm sure we'll do a demo and nobody wants to put our record out, so I'm sure I'll end up doing it again. We're going to do a couple more independent films, we did 42K and we're going to do another one. Have you seen the film we did?

**42K? No, I haven't seen the film. I only saw the ads for it.**

I think we're going to do a part two of that, just all the people in different situations.

**But I did see 'Godmoney'.**  
Did you like it?

**I liked it for as far as I can remember. I already liked it for the fact that hardcore kids were playing in it (laughter)...**

It's really weird because when I heard about 'Godmoney', I was like 'Rick Rodney acting?' I watched it and was like 'he's actually good!' I think he did a great job. I really, really want to get more involved in films. I can do all the A18 I want, because it's not my job or anything. I really want to do more films. I started writing some stuff and my friend Evan wrote 'Black Friday' the movie we did. There's so many places to go with that stuff. We've done a lot of music video's too. We did the last video Sick Of It All did, we just did a Samiam video a couple of weeks ago. That was my first real producer job, I had a lot of responsibilities and we did two videos on one day and it worked out great. We did an A18 video too that is on our next CD.

**On CD version from the new 7"?**  
Yeah, it's the song 'Empty heart empty hand' off the record, off the full length. The video for that is on our new CD we just did called 'This year's enemy'. It's got three new songs plus the video on it. I know when we get back there's some Tooth and Nail video's we have to do, because we're really good friends with

that label. I just want to do video's and films and stuff and stay active. Isaac and I just did an alien movie we acted in three weeks ago that was really a lot of fun. Just getting the bands on soundtracks and stuff too. Like now, being in film I know guys who are producing films that don't have any music. Most of the stuff they're doing is low budget, so they can't afford to put a song in it, because they can't afford to pay the royalties, but if we tell them just to put our stuff in it and just mention our website or something, and you can use the songs for free. There's a movie that's coming out, a slash and scary movie called 'Deadly scavengers', that's about these killer cockroaches that come to life, and grow and mutate and start killing people, and Red Tape is on there. There was another movie called 'The World Matrix', we put A18 and Insurgence on that soundtrack. It's cool to get music on different levels, because it's not like we can get our music in big films. It's cool when you need guys that are making punk rock films with video camera's, it's the exact same level of stuff we're doing. We want to do a tour with the film we did, 42K. our friend Evan made a movie of boxing and we were just going to do a tour showing these movies. Like going to

**it's awesome when you can give somebody the duty of acting and they can take it on very seriously**

hardcore clubs and put up a sheet and project our films. Just doing the same thing! We talked about doing a festival having bands play and showing movies, because there's so many different guys doing movies now. Dave from Excursion made a movie which is really good. It's surprising, because you think someone's going to make a movie about punk and hardcore, and you think it's going to be cheesy somehow, and the movie is awesome! It's good too when you go to your friends and ask if they want to act in this film. It's awesome when you can give somebody the duty of acting and they can take it on very seriously. That's what cool is, he found people who gave it a shot and everyone did awesome. What we did with the past two films, is Isaac acted in both. In the one film he had like five or six things to say, and in the new one he was one of the main people. He shaved his head completely bald, and grew this big beard. It's such a parallel between making films and putting out your own records. You make your videos, you have them duplicated at the place just how you manufacture your records at the pressing plant. It's really cool that it's kind of a coming decent and it's becoming accepted by people.

**Alright, thank you for your time.**





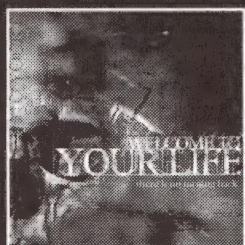
# Bleeding Through

## PORTRAIT OF THE GODDESS



IND47

CD



**WELCOME TO YOUR LIFE**  
"THERE IS NO TURNING BACK" CD



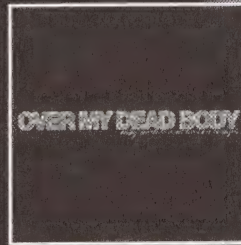
**STAY GOLD**  
"PILLS AND ADVICE" CD



**THE SUICIDE FILE**  
"S/T" CD EP



**IN CONTROL**  
"ANOTHER YEAR" CD/LP



**OVER MY DEAD BODY**  
"RUSTY MEDALS AND BROKEN BADGES" CD

**INDECISION  
RECORDS**

P.O. BOX 6052, GARDEN GROVE, CA 92846 • [WWW.INDECISIONRECORDS.COM](http://WWW.INDECISIONRECORDS.COM) • DISTRIBUTED BY LUMBERJACK



# A history of love in an unorthodox world

## [a love song for the internet]

*With deadly precision he laid bare her fragile soul. All of her problems, her secrets, once lovingly whispered into his virtual ears during nightly chat-sessions, were revealed unto every single person she had come to see as her only friends during these last few months. Unknowing of the amount of pain he was causing he developed a sadistic pleasure to degrade her in front of the entire community as a fitting punishment for her impertinence.*

Tony and Angelica had met each other at a chat-site on the internet. Its name, 'teenage flirt', didn't quite fit the kind of conversations that were held in there; the nicknames of its visitors somehow were more fitting: Lady Cum, Mr Bungle etc. In the beginning Angelica started off rather calmly; compared with the illustrious aliases of the other visitors her alter-ego Bunny Kisses could not be valued anything other than 'nice'. Tony, on the other hand, presented himself a lot more robust; 50cmKing didn't leave the imagination a lot of work when one was trying to probe his intentions.

Starting out on the same day, both Bunny Kisses as 50cmKing slowly started to feel more at ease at 'teenage flirt'.

Within several weeks other regular visitors were virtually embraced with '\*\*\*hugz\*\*\*', friendships were made, real-life meetings were organized and even loves were created.

During an intimate chat-session on a sultry Wednesday-night a fragile love flourished between Bunny Kisses and 50cmKing. Finally Angelica found the man she could talk to for hours, telling him all her little secrets without having to be scared he would judge her; finally Tony found a woman that was interested in what he had to say, someone that could virtually laugh out loud on his screen with '\*\*\*lol\*\*\*' when he made a joke. They arranged to meet each other every Wednesday, Thursday and Friday night at nine. On a Sunday Angelica would feel bad, on a Monday Tony would write Bunny Kisses on his school-table and on a Tuesday all they could think of was Wednesday night. Soon Tony and Angelica arranged to meet each other in real life.

She broke up with him 8 weeks later. On a Monday morning while he was carving her name into his parents breakfast table, she mailed him the bad news. Their love was not meant to be, partly because Bunny Kisses photos were a bit tampered with and 50cmKing wasn't as blessed with his reproductive organ as his name implied. 'I am truly sorry and I dearly hope we will try hard to stay friends forever. Wiping the bitter salty tears from my eyes, I make the following promise: I will never forget you. I hope the moment you read this you will utter these same words. -Bunny.' Tony, unable to cope with the end of their relation but even more unable to cope with the fact that she broke up with him, went into a frenzy. Uncaring about the consequences he made Angelica's biggest, most personal secrets public. The result was disastrous: Angelica, afraid of the reactions of her

virtual friends, enraged by the poisonous talking behind her back by those virtual snakes and sad for the loss of a good friend, was found barely alive next to her bed into a puddle of more than virtual blood and vomit. Tony would never know.

The internet is usually described as a *virtual* world, where people can meet *virtually*, and where everybody is able to find a *virtual* place where they can feel completely at home. The word 'virtual' here implies a reality that is almost, that is an imitation without engagement. Virtual is cunningly

The virtual world should enable us to experience something without having to pay a high cost, because there still is a separation of fictionality and truth. Though in the example of Angelica and Tony this virtual reality seems to have become more real than conventional reality, the virtual reality has become reality itself. The distinction between fictionality and truth is non-existent, to Angelica anyway. Virtuality is no longer without engagement, with the internet it can no longer be the protected little brother of reality, it has grown into a reality itself. The virtual world of the internet is no longer a cheap copy of true experience, it has become a distinct reality, worth as much as the conventional reality. Different from the orthodox world, yet frighteningly real in its consequences.

Maybe it's time we should recognize these traits of the internet which transcend virtual reality into a living and breathing reality. Maybe we should become aware of its tacit consequences and start using the internet as such. When the internet has such disastrous effects on a young woman's life, when it becomes so painfully real, it could also have a more positive effect on the world at large. When the internet shapes present-day reality for better or worse, wouldn't we want to be the ones that give it its shape? When we realize its potential as a valuable tool for global change and if we learn to master it, wouldn't we be able to control and give new meaning to this reality?

I see reality as human construct of meaning given to this world. Reality is constructed by experience, the media, our education, the sciences etc., it's nothing more than a network of concepts and meanings attached to them. Reality is not universal, it is local, temporarily and personally. Reality does not transcend humanity, it does not transcend time nor change. Up to a certain level reality can be changed by human power. In fact a large part of reality is constructed by power relations, meaning that whoever can claim authority on reality, and is accepted as such, can shape reality. Therefore if we are able to master the internet, if we are able to achieve authority or power on the internet, we might have the opportunity of changing our conceptions and meanings and finally reality itself. Wouldn't that be dandy?

Ps. Writing this I'm fully aware of the internet's shortcomings. Technology, just as the people that create it, is never perfect. The internet might be alienating, it might be desensitizing, breeding apathy and egocentric bastards, but rather than to focus on its downsides we'd better start focussing on its potential before others do. The industry has already preyed itself on the internet, maybe we should start preying on it ourselves before we give this tool away as well, just like television is no longer a real tool for change because we can't master it.

unreal, virtual means as good as but just not quite the same. Virtual is make-believe, Kendal Walton wrote the following in his book *Mimesis as Make-believe*:

Make believe (...) is a truly remarkable invention. We can (...) make sure the good guys win or see what it's like for the bad guys to win (...) There is a price to pay in real life when the bad guys win, even if we learn from experience. Make-believe provides the experience —something like it anyway— for free. *The divergence between fictionality and truth spares us the pain and suffering we would have to experience in the real world.* We realize some of the benefits of hard experience without having to undergo it. (Walton, p. 68., cursive added)



Erik Jacobs :: (EJ)  
Ernesto Beckerling :: (EB)  
Jan Vanden Boer :: (JV)  
John Jansen :: (JJ)  
Jean-Paul Frijns :: (JP)

Summer festivals suck! The entire review section was finished up before we showed our faces at several festivals this summer. While being there we got CD's popped in our hands with a nice request if it's still possible to review them for the upcoming issue... Damn... so here's a couple more pages with CD reviews from records we got in at the very last moment...

### Atreyu-Suicide notes and butterfly kisses CD (Victory)

A refreshing and until now never heard before crossover of melodic Swedish metal and emotional hardcore by this Southern Californian outfit. The harmonic parts remind me a bit of Haste sometimes. All songs also have a fuckin' rock touch attached to it! And they even didn't forget to add some crazy breakdown parts now and then. So in other words: this is a very diverse record. A convincing and very interesting first full-length! (EJ)

### Botch-An anthology of dead ends CD (Hydrahead)

Writing another record up to the level from 'We are the Romans' is quite impossible and I completely understand. The final six songs from this great Seattle spastic, metal and noise band won't go unheard and make Botch a band not to forget. 'An anthology of dead ends' lives up to all expectations you can possible think of. With as definite personal favourite the sad sounding song 'Afghanistan' they leave a scar on me almost the same size as Unbroken did a couple of years ago after their break up. Great band, big lost! (JP)

### Bounz' The Ball-When we were kids CD (Rise Or Rust)

While looking at a nice looking digi-pack and listening to the first song, 'When we were kids', on this record, the first thing that pops up in my head is that these Austrian hardcore veterans released another great record with driven NY-style hardcore tunes. Five fast and straight forward songs rush by in less than 20 minutes covering social and political issues. (JP)

### .Calibre-Kill the logo CD (Warner Music)

Most of you European readers out there probably know the story: this band consists of ex-Facedown members who started .Calibre because they wanted to reach a larger audience with their message and that's why they made their sound more accessible and did some concessions to their hardcore sound. However, the message is still the same and therefore I will always respect this band. And boy, did these kids do a good job in such a short time already. They played lots of large shows and festivals already before the first album came out (I guess that's the advantage of being on a major label). I totally respect these guys for how they deal with their message (because their message always comes first) and how professionally they spread their ideals and beliefs. Just look at their website or any promotional related medium and you'll immediately notice the coherence and uniformity between all publications, brilliant! Let's start talking about the music part of .Calibre now. Some parts of this album I really like and then I especially mean the hardcore orientated parts with screaming, aggressive vocals. The groovy parts, very jumping up and down proof, with clean, sometimes a bit rap influ-

enced, are not always my thing (except for the melodic and clean sung parts in the brilliant (and their best song so far in my opinion) entitled 'Calibre', which was their first single and also first successful song in the Belgian alternative charts. This song definitely is my favorite one on their first album, because it is very diverse, it has some nice slow parts that are alternated by more aggressive parts and there are also some nice breakdowns at the end of the song, plus the whole song is very powerful. Other songs I really like are 'antidote', 'the rapist' and the second to last track, 'complex', which sounds completely different than all the other songs, and shows another side of the band. What the songs I like most all have in common, is that they never remind of other bands and that they all sound diverse, catchy and refreshing. Through the earlier mentioned groovy parts you can obviously hear influences by Rage Against The Machine. I am sure that .Calibre will reach their goal without any problems, because I don't see a reason why kids that normally only listen to bands like RATM and Limp Bizkit wouldn't be into this. This is the kind of band that can make a 50,000 summer festival crowd turn into a bouncing mass. Therefore I predict a very bright future for this band. If they can, next to this, achieve that with their music they can make kids interested in issues like animal, earth and human liberation and that these same kids start thinking about stuff like this and who knows, decide to live their lives vegetarian (and later on vegan), and become active, I think this would be a great achievement by this band, because they would be the first step for a lot of more mainstream heavy music orientated kids to choose a cruelty free and conscious lifestyle and to stay aware of the fact that freedom is not something that should be seen as something self-evident, because for lots of living creatures (humans and animals) it's not. (EJ)

### Caraher-St CD (Liberation)

Point Of No Return put Brazil on the map for delivering top quality hardcore. Caraher is no exception, although there's nothing that both bands have in common music wise. What they do share is the political message (which I consider as something positive nowadays and hard to find...) plus the fact that both bands are straight edge. Caraher do an incredible good job delivering over the top metallic and chaotic hardcore with characteristic vocal duties varying from grunt to screaming (probably done by 2 people). The craziness Caraher present reminds me of His Hero Is Gone in a way, but with a more overall metal sound. Try to check this band out if you have a chance to. These kids want to be heard and do everything for some attention to get their political views across. This record comes with superb artwork that makes it even more interesting to read what these kids from Brazil stand for... (JP)

### Clenched Fist-Welcome to Memphis

### CD (Gangstyle)

Gangstyle did a good job getting exclusive distribution for Thorp records on the European continent. Clenched Fist is one of the lucky Thorp bands getting extra attention this way through all the good work from Gangstyle records. Clenched Fist stand for brutal and up-tempo hard hitting hardcore. Eleven songs seriously rush by even before noticing it. Clenched Fist sound like a solid hardcore band playing a brilliant mix from old school hardcore the way it used to be put in an up to date jacket. A truly great record. (JP)

### Common Rider-This is unity music CD (Hopeless)

This is Operation Ivy's singer Jesse Michales' new project. Together with Screaming Weasel's drummer Dan Lumley and Moss Giorgini on bass he started Common Rider in 1999. Although the music is in the spirit of Operation Ivy, it is also different. The goals are similar though: to create music that is surprising to the listener, but isn't obscure or hard to hear. Therefore also your non-punk/hardcore friends will appreciate this easy listening to ska with punk rock influences record. Lyrically they still go for the deeper stuff. A nice record. I definitely dig listening to this for a couple of songs. (EJ)

### Costa's Cake House-lightning up the night sky CD (Firefly Companies)

As I first saw the package of this 12inch I thought I was holding a DVD in my hands. However, this is German metal in the vein of a band like Jane for example. I'm sure I would have found these songs less interesting if the lyrics weren't in German, because in one way or the other I always find German lyrics with bands like these interesting and special. My favorite track of these 3 songs is the last one, a little surprise for the love of Swedish rock. This song definitely rocks! (EJ)

### Dead To Fall-Everything I touch falls to pieces CD (Victory)

Aggressive mid tempo metallic hardcore combined with pure Scandinavian metal mayhem. I think this band from Chicago is at its best during the excellent double bass drum parts topped by attacking guitars, the great conversions from hardcore into metal parts and the tempo breakdown parts of course. A broken relationship seems to be the leitmotiv in the awesome direct and dark lyrics that are full of hate and resentment, but also reflect hope for a brighter future and the strength to overcome. This is good. (EJ)

### Deride-First round knockout CD (The music cartel)

This time it's not black or death metal that is played by a Norwegian band. Deride play extreme metal comparable to Pantera. Now and then I also hear some guitar picking that reminds me of Slipknot. They have thrown in some nice breakdown parts now and then. Lyrics are in the vein of the old metal tradition.

They are very direct and are full of hate, often fired against christianity and religion in general, but also against mankind and society. (EJ)

### Diehard Youth-Without the kids we would be dead CD (Gangstyle)

Same goes for their latest album as for their previous full-length I reviewed earlier. If you like the CD reviewed earlier in this issue, you can't go wrong with this one either. Great melodic positive old school hardcore! (EJ)

### Eighteen Visions-Vanity CD (Trustkill)

18V, once known for delivering brutal metal core with tons of crazy and rather chaotic parts turned into a glamour straight up metal outfit with swinging dance parts and melodic vocals. With this new album 18V will turn heads but at the same time it must be said that this style of music fits better to the image and outlook of the kids in this band. This is pure rock 'n roll insanity played by full into glamour hardcore kids (from Hollywood maybe?). Not bad, the only point of criticism from my side is that the sung vocal parts start annoying me after five songs or so... (JP)

### Examination Of The...-Lady in the radiator CD (Hawthorne Street)

This record consist of some good driving parts that make me want to move. But most of the time it's a little bit too much guitar craziness for me to sit through. Vague lyrics and weird song titles make this record even more characteristic for being unique in its genre. The one song that totally stands out is the last one called 'Essays in the moonlight; Dysmorphia' which gives an overall dark yet sober feel to the overall charisma from this band and the way this record is brought... Imagine a show from Converge and Swing Kids at a grave yard Examination Of The... would be the perfect band start kicking it off! (JP)

### Face The Fact-The safe place CD (Firefly companies)

Face The Fact are a band from Italy who play...uhm...what do they play actually? Good question. It's hard to define the refreshing style of hardcore these six (2 vocalists) guys play. I would say it's a combination of fast, very energetic new school hardcore and metallic (sometimes mosh) hardcore with lots of great riff changes and breakdown parts. The result is a great energetic sounding record with a very good thick and massive sound. The sound of this band has to offer something for everyone. I'm totally looking forward to the day I can see this band play live! (EJ)

### Hopesfall-The satellite years CD (Trustkill)

These guys know how to play a good mixture of dissonant hardcore and melodic contemporary rock. Vocals at some times remind me of Poison The Well (the music also does often actually), while at other moments they make me think of

Harvest. I like this band best during the inflammatory parts and the melodic parts. There are not many bands out there who can change from complex parts with a thick guitar sound to very subtle and sweet parts so easily and smoothly and can hold my attention during the chaotic sounding parts like Hopesfall does. And then there's this amazing second to last song with depressing/down sounding vocals, sung in a way somewhere between Joy Division and Sisters Of Mercy. A good album that grows more and more on me every time I give it a listen. (EJ)

### Huge-Not a handful of stones but the sound of my soul CD (Shing)

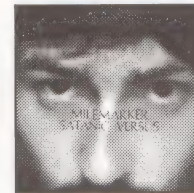
A good record with a very good sound. It's hard to label the sound of this Polish band, because I hear all kinds of influences: late nineties metallic hardcore, new school, New York hardcore. Lyrics are clever and are explained in the booklet. A Misfits cover ('she') is a perfect end of this very fine silver disc. (EJ)

### Instil-Questioning like only consciousness can question CD (Benihana)

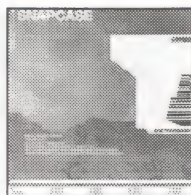
Ok, so this is the kind of music that cannot touch me in any possible way. Metal influenced guitar riffs I've heard hundreds of times before and for the chaotic and dissonant parts goes the same: I've heard all this done better by lots of bands before. On top of that I think the screaming voice of their singer is too monotonous and starts annoying me after a couple of minutes already. I'm sorry, I wish I could write more positive stuff about this Dutch band, because it's always cool when there is a good band coming from your own country, but this time I can't. (EJ)

### In The Shade Of Tomorrow/ Dawn Of Awakening/ Darwin-Split CD (Hectic)

Three rather new Dutch bands (with the exception of Darwin, so basically it's two new bands...) share one record, which is a good initiative from, also in Holland based record label, Hectic records. Well known since a couple of years for releasing great records of Deadbolt and (now defunct) NBP. This split record looks dark but beautiful layout wise. And above all it fits perfect to the three bands on this record, but with this release I think they make their first false step as the artwork is what I like best of this record. Musicwise it leaves much to be desired. This shared record turned out poor sound and production wise. The recordings sound like some cheap ass basement rehearsal ones. When I listen to the songs from In The Shade Of Tomorrow it makes me think at times that they recorded their songs during rehearsing, with the exception of some good break down and mosh parts in between their melo and metal mayhem that turned out good, I'm not convinced... Next band, Dawn Of Awakening, do their thing a little bit different, add more melody to their music. Experience a little bit with other instruments but in the end all song







structures are built up the exact same way... They start all emo, with a nice musical intro and burst out all of a sudden in more metallic music with screaming vocal parts. Their song 'De vraag' stands out and make Down Of Awakening my personal favorite of this record for what it's worth... Closing band, Darwin, don't live up to my expectations from their previous record on Lifeforce records and their highly acclaimed demo tape. When I hear these songs I can only conclude that they should have continued playing the style of music during their demo days that made 'em so much better. No improvement here for the evolution boys, unfortunately. In the end it makes me feel bad to turn down a record and bands from kids who are part of the same small scene where I come from. I know they put a lot of effort in this project to make it happen and work out. It just doesn't affect me and this is how I think about it. Fair is fair... (JP)

#### Kill For Love-Midsummer CD Demo (xkillforlove@libero.it)

Lots of death metal riffs with grunting vocals, mixed with some more melodic parts with screaming and modest spoken vocals. If they would put some more chugga-chugga riffs, like in the second song for example, or traditional 'scream for me' metal riffs in their sound, I'm sure I would like this more. Now this is not really my thing, maybe you will like this more than I if you like the above mentioned description of their sound. Another clear example of a band that is too metal for me. (EJ)

#### Last Year-Pictures, letters & memories CD (Goodlife)

The sound of Last Year can from one second to the other easily melt over from very catchy punk rock that reminds me of the first New Found Glory record, to driving indie rock. Add to this some great original song endings, which can vary from clean tone parts with beautiful modest vocals to great a cappella harmonized vocals and you'll know that we are dealing with something special right here. This is melodic punk rock with musical depth. Great refreshing record! (EJ)

#### Lickgoldensky-Enjoy terror CD (Hawthorne Street)

For a first record, Lickgoldensky start the rock right on! Fast forward and in a way chaotic hardcore from the first ranks featuring ex members from Turmoil. This debut record does not just sound good, it came out brilliant and at times I think Lickgoldensky picks up where Turmoil left as far as the craziness goes that Turmoil captured and made them famous all over in the hardcore scene. As a matter of fact, I think Lickgoldensky does an even better job on this as the intensity these guys manage to bring ruin all your sweet thoughts and leave you destroyed with bitter memories of insanity. This is the soundtrack to freak out in front of a mirror in your bedroom when no one sees you while acting like a crazy motherfucker. 'Enjoy

terror' leaves me with one question tough; the song 'Milk Lover' is that a revenge sort of song? Weird shit dudes... (JP)

#### Milemarker-Satanic versus CD (Jade Tree)

Part of what I said about Milemarker in the 'Anaesthetic' review somewhere else in this zine I have to take back, as I compared them to new wave bands by the way they sound. I still do think they capture a certain eighties rock feel to their music but after experiencing Milemarker live just recently in Chicago I walked back (to my temporary) home full of disbelief. Disbelief of what I thought this band was about before I saw them live. Disbelief of how energetic this band is on stage after seeing them live! The picture I've in my mind right now is that they're an intense and explosive act mixing the best elements of DC style punk rock with eighties rock. On their latest release 'Satanic versus', they once more underline the DC style of music. Five amazing tracks topped off with keyboard parts that make Milemarker unique for what they are. (JP)

#### Norma Jean-Bless the martyr and kiss the child CD (Solid State)

When I push the play button of my CD player, a sound explosion starts coming out of my speakers. It's the new Norma Jean record. A record with a great amount of diversity. But what else can you expect from a band whose influences range from metal, power violence and hardcore. Sometimes I'm really overwhelmed by the huge massive sound, the highly explosive factor of this record, the energy, passion. It's very hard for me to listen to this record while sitting on a chair. I just have to do something while listening to this, whether it is just moving my head to the music, rock out, walking and running around in my room or running into the walls. At other moments, there are also some more driving, harmonic parts and less explosive parts on this album. Parts like this are responsible for the fact that you will never get the feeling that you are listening to a track that you already heard before on the album. Compared to their older material, the songs on this album are a lot more technical and chaotic. Earlier this week someone told me that this band broke up recently. Let's hope not, and if so, I hope they will come back together again very soon. (EJ)

#### Not One Word-Daybreak 7" (For the kids/Head on)

Drug free old school hardcore from Italy with smart lyrics. Vocals could be a bit better, but I'm sure that's just a matter of time. I can imagine that this band really kicks ass live on stage. This piece of vinyl comes with a very nice looking layout. A promising band for the future. (EJ)

#### Plan Of Attack-Demo 2002 CD (x12Fox@hotmail.com)

Hailing from the Chicago area, Plan Of Attack deliver furious old school, pissed off and straight

forward hardcore. Musically they remind me a lot of Judge and early Agnostic Front (especially the vocal parts). Lyrics deal about personal and scene related issue. Nothing outstanding here but pretty cheesy. Overall Plan Of Attack is a great new band, with a good live performance fronted by a furious and full of anger singer, putting a lot of good work in the Chicago hardcore scene. (JP)

#### Purification/Unborn-Split CD (Kerosene)

Two established European bands whose lives are shared to veganism and straight edge on a shared animal rights benefit record. Italy vs. England, and this time we're not talking about a soccer match... one more time both bands underline compassion for innocent life. This is a record not just for the music. This is a record with a message. A record with bands fighting for their ideals, something which is far to seek in our so-called hardcore community from today. Something which seemed to be so normal and especially important in our hardcore community only a couple of years ago. To quote Unborn: 'every animal rescued, is a victory, every forest saved, is a victory, every animal abused, is a victory'... These words are so true, but make me upset at the same time. Upset because mankind still needs to abuse, destroy and experiment our fellow earthlings for tests, clothing etc. At some point you've to draw a line but when it comes down to this issue the line to draw is far to seek and it seems that there are no limits. It's still amazing to see people fight against the evil to over win this neverending war. Struggling for the innocent to have their voices heard is all we can do to get at least some attention... Back to the music, Purification gets rid of all hatred with four brilliant songs that remind me somehow of Raid meets Earth Crisis (during the 'Destroy The Machine' days). These songs are by far the best stuff they've ever recorded. Unborn delivers five songs with monotonous vocal duties that make Unborn the unique band they are for the past couple of years. It's good to see that this band is still around, but I think it's time for Unborn to evolve as being a band as they still sound exactly the same as in the early days... (JP)

#### Risen-Left with the ashes CD (Catalyst)

Risen from the ashes of amongst other Birthright (Kurt on vocals), this band plays a '95 style and also old school influenced style of hardcore. The vocals remind me a bit of Morning Again. Lyrics are of course very good and thoughtful, like you may expect from a band on this label. (EJ)

#### Sick Of It All-Live in a dive CD (Fat Wreck)

In the Fat Wreck 'Live in a dive' series Sick Of It All delivers a great live record where all their greatest hits from the past two decades rush by. A must have for everyone, as this is pretty much

the only band left from back in the days who set standards for NY hardcore and hardcore in general. Good quality recordings, nice comic book layout plus an enhanced CD with live footage from the show. What else can you ask for? (JP)

#### Snapcase-End transmission CD (Victory)

On 'End transmission' Snapcase show us that they're still going strong. Although it must be said that they've evolved into a full on rock band during their 10+ career in the underground music scene. 'End transmission' contains thirteen mid tempo rock songs with grooving beats and beautiful piano parts that kept me fascinated for the musicianship on this record. Think a more alternative sounding Deftones meets Tool, definitely no chugga chugga parts anymore but absolutely worth checking out for those who're into heavy rock. (JP)

#### Suicide File The-St CD (Indecision)

Rising out of the ashes from various settled hardcore and punk-rock acts The Suicide File became in no time a well respected band by kids all over the place. I can see where this is coming from when listening to their six song debut record. The Suicide File add a definite rock feeling to their fast and at times trashy style of straight forward hardcore. Guitar parts that are basically pure rock 'n roll tunes on high speed. Amazing drum parts full of variation that add extra charm to the overall sound combined with harsh and raw vocal parts topping it all off. Think Black Flag meets Rocket From The Crypt to give you an indication what this punk 'n roll sensation called The Suicide File is all about. Another winner on Indecision records! (JP)

#### Suicide Note-Come on save me CD (Hawthorne Street)

'cash register rockstar', the first song on Suicide Note's debut record starts off really refreshing. Especially the pleasant and futuristic guitar chords in combination with the melodic vocal parts add special effects to the overall heavy and chaotic but structured rock 'n core from this Mid-West band. In total there's six songs that don't go unheard because this is plain simple good and danceable (air guitars) as well. In case if it matters, I like this record better than the one just released on Ferret records. (JP)

#### Summer League-Winners don't know what they are losing CD (xforthekidsx/smalltown guy)

Fast old school hardcore from Italy with lots of catchy parts, riff and tempo changes, passion, sing along parts. All songs are very well built up and always contain explosive parts. Choruses often are real climaxes. Long explanations accompany the intelligent, society aware and political lyrics to each song. (EJ)

#### V/A-The path of compassion, an animal rights benefit CD (Catalyst)

An initiative like this always can count on my

full support of course. Portions of the profit for this CD will go to several animal rights/liberation organizations. So that only should be enough reason to buy this CD. But there's more, because besides that, you also get some good music for your money. Music from bands with a message. This compilation couldn't start off better than with the furious vegan mosh metal mayhem of Maroon from Germany, who, together with Heaven Shall Burn, are probably the best band around in Europe playing this style of music after the demise and selling out of other pioneers. Next up is From The Dying Sky who also deliver a totally awesome song. What goes for all bands, is that the production of all songs is really good and thick. This song ends with a beautiful clean tone guitar outro. First none metal band on this compilation is Ten Times Over, a new band for me. They play fast and very energetic old school hardcore with some slower breaks and some nice danceable parts. The Risen song can't really captivate me. I liked the songs on their MCD better. Once the rather chaotic and hysterical hardcore of Absone gets more aggressive and structured, I really like dig it. Interesting band with quite some variety. Musically, the trash metal with mosh breakdown parts of Confronto is nothing new, but the screaming and hysterical vocals give this Brazilian a bit of sound of their own. After that it's Kombar's turn. I respect this Belgian band for staying true to the edge through all the years they have been around. They are definitely one of the very few Belgian bands around whose band members always have been totally dedicated to SXE during the band's existence. Respect! That's the way it always should be! Their contribution to this compilation is one of their best songs I ever heard by the way. Then it's time for something totally different after all the heavy hardcore and metal stuff: New Winds, who play a refreshing style of melodic hardcore with quite some punk influences. I wonder how many times before their singer has heard that his voice sounds almost identical to Ignite... Another Victim always stood for good quality hardcore, and the track on this CD is no exception to that. Then Rise Over Run want to believe me that Bert and Ernie are dead. Hell no, they are still alive and always will be hehe. They play fast punk rock with some melodic parts by the way, nothing spectacular. Nueva Erika brings the metallic side of hardcore back in with a good song with Spanish lyrics. Their sound reminds me a bit of Point Of No Return. This track makes me want to hear more from these guys. The fast and screaming hardcore of Renewal is okay. Everlast has the honor to conclude this compilation with their screaming metallic and often chaotic hardcore. Conclusion: a good compilation with lots of diversity and good quality hardcore of all kinds of styles. So together with the idea behind this compilation this must be reason enough to get your copy now! (EJ)

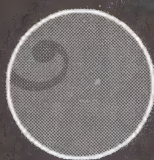
# LAST MINUTE ADDITIONS!

# music reviews





# GOODLIFE RECORDINGS



**18 VISIONS**  
PICTURE DISC



**NORA**  
PICTURE DISC



**POISON THE WELL**  
PICTURE DISC



**REPRISAL**  
VIDEO(PAL/NTSC)



**LAST YEAR**  
PICTURES...CD

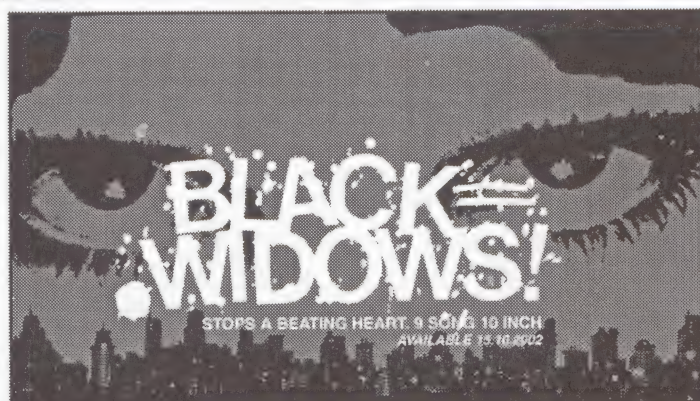


**REPRISAL**  
KNIFESET...LP/CD



**SENTENCE**  
WAR CD

PO.BOX 114 - 8500 KORTRIJK - BELGIUM FAX: ++32/56-255377 [WWW.GOODLIFERECORDINGS.COM](http://WWW.GOODLIFERECORDINGS.COM)



FOR ALL REFLECTIONS RELEASES, MERCHANDISE AND A VARIETY OF EUROPEAN, U.S.A AND U.K. HARDCORE CHECK OUT THE REFLECTIONS STORE AT

**SHOP.REFLECTIONSRECORDS.COM**

REFLECTIONS RECORDS. SPOORWEGSTRAAT 117. 6826 AP ARNHEM, THE NETHERLANDS. WEBSITE: [WWW.REFLECTIONSRECORDS.COM](http://WWW.REFLECTIONSRECORDS.COM)







## A war affected by media...

*Since a couple of weeks the Netherlands has turned topsy-turvy. The elections for a new government were coming up and in the thick of the fight a rather new, quite popular and possible future politician got shot in a horrible way right in front of the studios from a national radio station somewhere in the center of Holland, after he was on a national radio show for 2 hours, propagandizing his political party one more time.*

The politician in question, Pim Fortuyn, started right before the upcoming elections a new party under the name LPF, Lijst Pim Fortuyn (Pim Fortuyn List), after he got kicked out of his old party (which was also a new party since their appearance on the upcoming elections was also the first time ever...), and gained quite some popularity simply by trying to turn the entire Dutch political system upside down. His way of approaching people and campaigning reminded me of the US style of propaganda by telling people what they want to hear but without having any arguments on how to solve problems, plus all of this is attended with lots of glamour, something we never saw before here in Holland. Thus something new. Something we only knew from watching television when US elections came up, which always are attended with millions of dollars just to entertain people with complete shows and other non-political bullshit just to gain people's vote and more popularity. This is what Fortuyn also was trying to do here in Holland a couple of weeks ago, and he did a good job at it. All he basically did was spitting fire and comment on pretty much everything without reacting solutions. People loved him for this but at the same time he also set people against him.

One person got so obsessed and probably frustrated with the entire situation and the personality of Fortuyn that made him decide to kill the central right-winged and gay professor (that's what he used to call himself). Up until now there is not one person who knows what made him decide to kill Fortuyn. The suspected person got arrested 10 minutes after his criminal assault at a gas station. And ever since his arrest all he told the criminal investigation is his name and which lawyer he'd like to have.

This information only lead to an explosion in the media itself. Every magazine and newspaper covered the past weeks articles about the

suspected person without having motives or any other concrete information at all besides his name, education and the job he worked... Everyone gropes in the dark but articles in any kind of media keep coming up. I honestly don't know how these people manage to write articles about nothing. I guess that's what their profession is all about. On the outlook for sensational stories, guessing and at the end of the article you still don't know anything at all, not to speak of any possible new information.

The thing that really pisses me off and in a way makes me feel sad is that the suspect is a professional environmentalist who fights against farmers and other evil businesses in court to make a living. The 32 years old suspect studied environmental health care at university and supported several other environmental and animal rights organizations. Next to this, the suspect is also a convinced vegan. I mean, what makes a person who's vegan, a person who cares about all living creatures on mother earth want to kill someone?

This is so much against everything veganism stands for. Fighting for the innocent who cannot have their voice heard should in no way lead to murdering someone else. I think this is no new information for people who are in one way or the other involved in veganism and animal rights, but unfortunately for the media it is...

In the past weeks I've read several articles about this issue and to me it seems that every single person who wrote an essay on this topic completely ignored all distinctions. In the past couple of weeks several environmental and animal rights organizations got threaten. People even had to go into hiding to avoid problems.

For all this chaos I blame the suspect of course, but also the media who blow up their bullshit articles that deal about this matter and are such a low level that they even start criticizing every single conviction the suspect stands for. Every animal rights activist, vegan and environmentalist has to watch his or her steps because of everything that has been written down the last couple of weeks.

I wonder what would have happened if the suspect was a judge, lawyer or public servant? Would the media in this case also ignore all distinctions? Or would they approach the situation from a different angle? What's happening right now is that everyone's digging into the suspects life to find out more about him and then criticize the entire movement and organizations he supported. How fucked up is that? I guess that's just how it goes... This once more shows the impact media has on society. How evil and how biased media can be. This is one more example of how easy it is

**...fighting for the innocent  
who cannot have their voice  
heard should in no way lead  
to murdering someone else...**

to make people believe in something good or evil.

I'm waiting for the day one journalist is clever enough to write an article and approach the situation from the opposite side.

This will probably never happen since it's not interesting and groundbreaking enough...

Don't forget the struggle...



# sense

*Sensefield is one of the few bands I've been constantly listening to throughout the years for the simple fact that I love their music and every record they put out. However they didn't release a record in a long time while there's always been a lot of talking about their upcoming record on a major label that never saw light of day until recently. Their comeback was a fact and their first new long player since a good number of years was out for sale. Weird enough I found out about this while I was at work listening to a random commercial radio station. The song 'Save yourself' got some serious commercial airplay in Holland and I couldn't believe it when I heard it first. 'Tonight and Forever', their new record, picks up where Sensefield left a couple of years ago. They still capture a love for progressive rock music with a definite pop punk influence here and there. I'm super happy I got the opportunity to talk to John and Chris over email to find out what they're up to lately as a band. Here's the result...*

**What happened after the 'Building' record back in '96 with you guys? It seemed you didn't stop playing music, but the long awaited follow-up record never came out (except for some 7"s here and there). Give us the story...**

**J:** well strangely enough we were making a record over and over that never even came out and trying to find someone at WB who could get it put out.

**Am I right if I say there are three different promo versions circulating from the never released 'Under the Radar' record. Why**

**did this record never come out?**

**C:** Hmmm, let's see. Yes there were 3 different copies. We were on Warner Bros. at the time and they had been and still are going through a lot of personnel changes. By the time we finished 'Under the radar' most of our original supporters at the label had either been fired or quit. The new regime simply did not find us a priority and gave us the boot. Haha, but we'll have the last laugh.

**It seems like everything is working out great for you guys since 'Tonight & Forever', the major label debut, came out.**

**In the meantime you've been on**

**National TV, did some acoustic sessions for National radio stations and even overhere in Holland the song 'Save yourself' gets a lot of serious attention on our National radio station. Is all this commercial attention what you guys were shooting for before 'Tonight & Forever' came out?**

**C:** After getting let go from Warners all we wanted to do was get a record out. While recording 'Tonight and forever' we kept reminding ourselves that this would very likely be the last thing we ever did together. The success the record is enjoying now was never imagined a year ago and is all the more appreciated.

**Since there are no lyrics in the new CD-booklet, I'm wondering**

**if all songs are based on a theme. I already figured out that some songs deal about relationship issues ('Save Yourself'). Now my question is if there's a concept for your song writing. Do you fit lyrics to music you hear that other band members write or do you come up with the idea what a song should sound like because of certain lyrics you've written?**

**J:** if there is a theme in the lyrics it's probably that they all deal with human issues. Well except for some of rodneys stuff about robots and junk. People are nice but we like robots too. As for songwriting over the years probably every combination has been done. Every song is a little different.

**What does the song 'Fun Never Ends' deal about?**

**J:** I think the lyrics sort of speak for themselves and if we started explaining every song to people it would probably end up ruining songs for them. Maybe it's better if you make up your own meaning for them.

**What inspires your songwriting in general?**

**J:** Ummm let's see...WWII, star wars, and as I said before robots. No I'm kidding our songs are mostly love songs and the music well I guess we just try to make it something we would want to hear.

**Where do you see the band go in three years from now?**

**C:** Well one thing I've learned is that you can't predict what's gonna happen with these things. I just hope that the success of this record will allow us to make another and see the world.

**Some of you have been playing together for more then 10 years since the 'Reason To Believe' days. In what extent did Sensefield continue where Reason To Believe left off? In what sense is the punkrock attitude still alive from the old days?**

**C:** For a little while we were doing both bands simultaneously but decided in favor of Sense Field. The hardcore scene was pretty much dead in our area back in '90 and Sense Field was a lot more fulfilling musically.

The punk rock attitude still surfaces from time to time in the form of songs



Live photography and interview | Jean-Paul



# field

like 'A fire inside you'. that one can be found as the b-side to 'Fun never ends' on 7" or on the college only "fun never ends" ep. live I think we come across as more of a punk band also. faster tempos and lots of loud guitar.

**Did all the travelling from city to city just to play shows and constantly sitting on each others' lips in a crappy van, make you think about quitting the band and start looking for a real job instead? Or do you guys still work other jobs besides Sensefield?**

**J:** I have never once considered intentionally getting any kind of 'real job'. I hated every one I ever had and I don't want another one. And hey travelling around in a crappy van from city to city just to play shows is really why we make records. So we can be on tour. It's really the most fun part of this whole music thing.

**What is the drive/ power you guys have all in common that keeps you together and rocking?**

**J:** A lack of higher education. Honestly we all love doing it. If we didn't believe we wouldn't have made it through the last couple of years. No one could have.

**How should your audience feel when going back home after seeing you perform live?**

**J:** Well I hope they're glad they came. maybe I hope they wish we had played a little bit longer. Maybe we all feel like we shared an experience a kind of sympathy with each other. I don't know I've never seen us play. It's the only drawback to being in the band.

**Do you guys still feel that same drive before going on stage night after night?**

**C:** The thought of going on night after night for months seems exhausting when thought of in advance but some-

how you find the energy and drive each time you get out there.

**To what category would you define the kind of music you play and what dream would you like to realize as a band?**

**C:** Hmmm, it's tough to pigeonhole our sound but it probably fits best in the vast 'post-punk meets prog-rock minus the guitar solos' genre.

**Why does the record lay-out for the European version from 'Tonight & Forever' differ from the US version?**

**C:** Well that was at EMI Germany's request, guess they thought the original looked too much like an electronic

**it's tough to pigeonhole our sound but it probably fits best in the vast 'post-punk meets prog-rock' genre...**

record. The European art, however, was in the running originally for the US release.

**What made you decide to put songs from the unreleased record on 'Tonight & Forever'? why did you change lyrics from some of the old songs?**

**J:** Well since we were recording everything from scratch and had done it a couple times before we decided to re-approach some of the songs we were still doing from the unreleased record. As for those people who ask why we changed some of the lyrics... It serves you right for buying that bootleg promo off of ebay.

**Did 11th September 2001 affect you in any possible way when it comes to touring and travelling to other continents?**

**C:** We were out touring on the east-coast when that happened. We had a show scheduled in Hoboken, which is directly across the river from the twin towers, on September 12th. Incredibly,

they wanted us to go ahead with the show anyways. It was felt that people from Manhattan needed a reason to get out of the city and get their minds off of the events of the day before. We ended up doing an acoustic performance that night because our drummer Rob, had family and friends working in and around the towers and had to get home. We're not really worried about traveling to europe but i don't think we'll be going to Saudi Arabia anytime soon.

**Would you still go on tour with a huge rock band if you know on forehand that the audience will not dig your music (for example what happened with the System Of A Down/**

**Dillinger Escape Plan tour in Europe)?**

**J:** Hmmm, if I thought that we'd bomb on stage I don't think we'd go ahead with it. However, we did a tour in the

States a few years back with The Mighty Mighty Bosstones and while it was definitely an odd fit we still get people coming to our shows that first heard of us on that tour. So to sum up, I guess it depends.

**If you could play a set that only contains cover songs, what 5 cover songs would certainly be on your set list?**

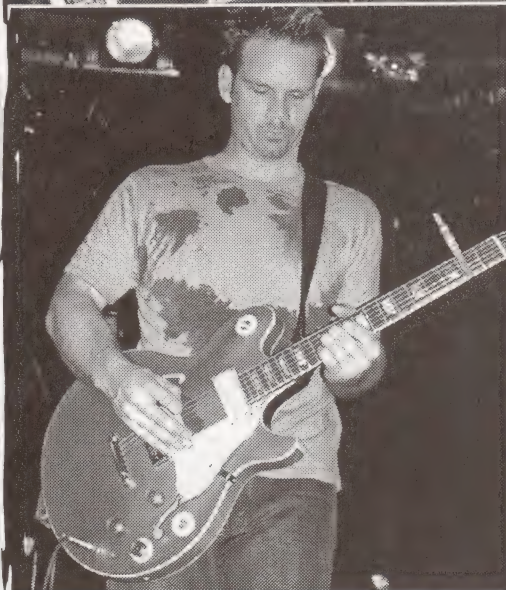
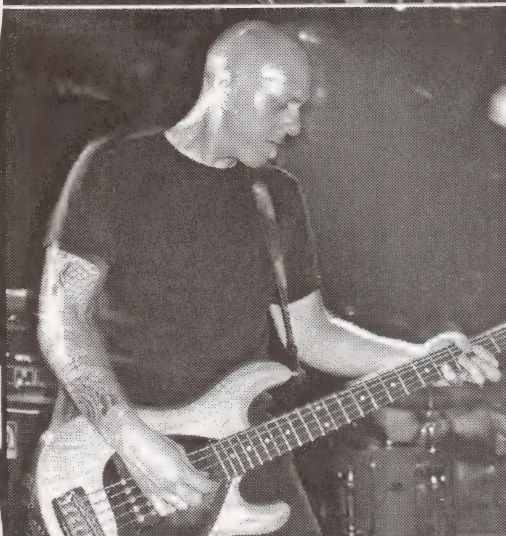
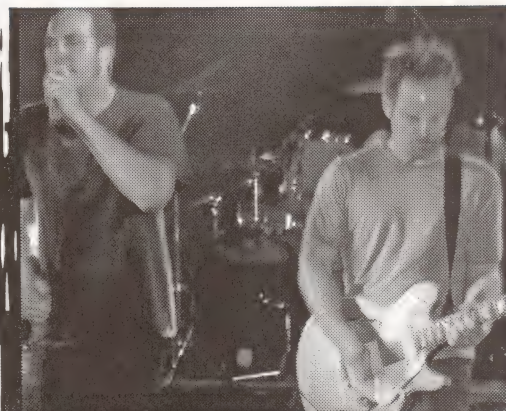
**C:** Let's see... 'Gold star for robot boy' by Guided by Voices, 'What difference does it make' by the Smiths, 'Every little thing' by the Beatles, 'Don't worry baby' by the Beach Boys, and maybe 'Revenge' by Black Flag.

**If your band would play a completely different style of music, what style would it be?**

**C:** Either back to punk rock or all the way to the other side with classical.

**J:** Yeah I think punk for sure. I would hate to have to learn how to read that classical stuff.

**OK. Thank you for your time.**





# SWORN IN

*Out of the blue Sworn In was there. Got picked up by Reflections records, released a 7" in no time which got licensed to Bridge Nine records in the USA, and the hype around this band got started! Without even having heard of them before, I saw these kids turning one of Holland's most famous hardcore venues upside down. That was my first experience with Sworn In and right away one not to forget! Similarities to American Nightmare (American Nothing since just recently) are made and kind of put Sworn In in a bad light. Something that singer Delaney doesn't seem too worried about as he already is talking about how their new songs differ from the 7" ones....*

It must be said you guys released a great and impressive debut record on Reflections record just recently. But it also must be said the American Nightmare sound you have and which you've gotten criticized for is not far to seek. Besides that I think it's not just the sound but also the art-

work reminds me a lot of some American Nightmare records. Explain yourself...

Let me just start by saying I think American Nightmare are without a doubt one of the best bands to come out of hardcore in years, but personally I think our music sounds way more like a cross between Right Brigade and

Unbroken than it does AN, we were just discussing that exact topic on our US tour with Aram and Ben from Champion. Of course we have some similarities, so fucking what, I'm good friends with American Nightmare and I know for a fact that a ton of the influences that go into Sworn In are the same as those that go into AN. Wes is influenced

by a ton of British indie bands which is totally rad, we are British! and grew up being influenced by the same bands, were not some chumps that just jumped on the train. The artwork? check out all the Black Flag artwork that Raymond Pettibon did, the only reason anyone who does artwork that would be construed as negative gets

branded as 'being similar to AN' is because American Nightmare are responsible for making fucked up imagery and lyrical content 'in vogue' again, and I'm fucking glad, because that gives people like us a chance to do exactly the kind of music we want. This is also our first record, when we do a full length I think a lot of people will be





see more of the direction we are taking, I'm sure it may weird some kids out too. Music has always worked in movements and I like to think of ourselves as part of this one.

**How was the US tour as you're one of the few lucky European bands who got a chance to play overthere?**

It was awesome, we had the best time, and the kids were totally receptive too. A lot of kids knew all the words which was real weird, they went off and stuff too. We had the best time and are gonna go out again in the near future hopefully once we have sorted out our next move.

**How did you guys get started? I know some of you played in other bands before...**

Basically me, my brother and Matt wanted to start a band because we weren't happy with what we were doing, we wanted it to be hard, wanted it to have a slight San Diego influence, wanted to be lyrically influenced by all the stuff I love outside of hardcore, wanted it to edge. This is what we came up with. We then got Steve and Alex on board. This is the only band I've ever been truly happy with, and I think everyone feels that way

**What's the biggest advantage so far of being in this band?**

Meeting and hanging out with all people we've met that are in bands we own records by.

**Where did the band name come from?**

We just wanted a name that had a fifties gang element, kids 'sworn in' to a pact. Knife fights at dawn, that kinda shit.

**With what intention do you start writing lyrics since I think most songs on the 7" have a 'revenge' sort of feeling over them...**

When I get hurt I get angry, I cry like everyone else, but I want blood if you

know what I mean, the songs are not really about revenge, they are about heartbreak. Even if its not about a girl, its just things that have broken my heart because I loved them so much. I try to write everything with a more poetic stance, kinda as if Morrissey wrote songs for a hardcore band, not that I'm in anyway trying to compare myself mind you, but that kind of lets you know where my heads at.

**Is there a general concept behind the 7" release?**

Life, Love, Regret. Basically my dissatisfactions with people. I like things to take a visual element, I was trying to create a cinematic feel with the lyrics and make them almost seem fantasy like, even though they are about actual events in my life.

**What is the last thing that made you cry?**

It wasn't too long ago actually, me and my girlfriend broke up.

**What's constantly on your mind?**

Girls and the bomb.

**How would you describe the kind of music you're playing?**

I would say the 7" is a healthy dose of both old and new school influences, heartbroken, poetic yet angry and hard. Unbroken crossed with Right Brigade maybe. The next release will definitely be more contemporary and experimental and some of the stuff we have already written sounds more like Ink and Dagger.

**What are some of the consequences, or sacrifices you have to make when being in a successful band?**

Relationships, money, time. You have to be prepared to have everything your putting your heart into torn down by

some moron sitting at home behind his mums computer.

**How would you translate the war on terrorism, which is a hot topic in news nowadays, in the way you write lyrics, or do you also have a song covering this issue?**

Politics don't interest me a great deal, terrorism is fucked up for sure and the whole 'war on terrorism' just seems like a smokescreen for a bunch of other issues they wanna sweep under the carpet, the whole thing worries me but I'm not really interested in singing about it.

## indie and new wave is still probably my favourite form of music, i listen to it way more than i do hardcore

**When we forget about all violence and oppression going on this world nowadays is there anything else you would like to see in a different way?**

I guess I would like to see people taking more responsibility with their offspring, I'm so tired of seeing parents talking to their kids like shit, or not giving a damn where they are at night, I guess that pisses me off. Some people just should'nt be allowed to have kids.

**If you would have to come up with mainly three things that never ever would be sources for you to write lyrics, what would they be? (and why)**

1. Unity in hardcore, because its naive to think that I'm gonna get on with some kid just because me and him own the the same fucking record, I've met more assholes in hardcore than anywhere else.

2. Pornography, I just prefer to sit back and enjoy it.

3. Being happy, because happiness would kill the creativity of this band.

**Do you ever think about how your life would be in about 20 years from now?**

I just hope I'm with someone who I'm in love with.

**Is there other music you enjoy listening to?**

Right now all I've been listening to continuously is 'March on electric children by The Blood Brothers' and 'Evil heat by Primal Scream'. On other occasions I may listen to Swing Kids, Pulp, Interpol, Bauhaus, Panic, Some Girls...I could go on forever really.

It's good to see a band like Bauhaus in your list. Did you grew up on listening to eighties new wave music?

Tell me your story on how you got involved in hardcore and punkrock music...

I got into music very young cause my parents were big on music, indie, punk and new wave was all I listened to before I knew what hardcore was. Indie and new wave is still probably my favourite form of music, I listen to it way more than I do hardcore. Bauhaus come from the same town as us, I went to the same college, although obviously at different era's of time. I just think that its getting to be more exceptable in hardcore to take influence from other musical genres.

**What keeps you busy (besides the core) in daily life?**

Graphic design and sex.

**In how many different ways would you want to, or do you live your life?**

Good question, I don't know. I only know what I'm doing in the next half hour usually. I suppose going to work, then playing shows, then hanging with my friends and family, then going to non-core clubs, indie rock clubs are all separate ways I live my life. I'd like to become a better person, I'd like to live in the US.

**What is it that totally pisses you off about hardcore nowadays?**

Kids bitching about what the fuck everyone is wearing, if you wanna wear Prada shoes to a show, go ahead, if you wanna wear a garbage can, go ahead, no-one should give a shit. I get it all the time for looking too 'fashionable', whatever that means. If you want to adopt a certain style, I say go for it, what kids in hardcore really mean to say when they complain is that the don't like kids dressing differently from the rest of the crowd which in it's self is completely against the ideas punk rock was founded on. It's like being back at school sometimes, I thought I got away from all that shit.

**What can we expect from Sworn in the future?**

Hopefully you can expect a split with Horror Show, an awesome band from Philadelphia and then we're hoping to shake a few things up musically with a full length release.

Thank you for your time.





Humanity is an art that has been defined or shaped over time. At eblood we try to reconfigure that notion using our designs and create a unique image. These are the people who see on our brain eblood is a story we tell at those moments our knowledge and wisdom are needed. We don't just give looks to our thoughts and start questioning yourself about the clothes surrounding you. eblood revolutionary facts

shop at:  
ebloodclothing.com



eblood info-line: 011 56.84.281





Boston, MA



San Diego, CA



San Francisco, CA



Sequoia National Forest, CA



**From the East Coast  
to the West Coast 2001...**





*US trips seem to become an annual event for me. Every summer for the past 'I don't know how many years' I've been in the USA to hang out with kids I consider friends. Last year's trip was a definite exception to all other trips I've been on. I flew out to Boston to catch up with my friend Neeraj without knowing exactly what was going to happen in the upcoming weeks. So when I met him at the airport I found out that we were flying out to San Diego to start a West Coast trip by car all the up to Seattle and back. It was quite an experience...*

## August 22nd

Meanwhile I have been in Boston for quite some hours. The flight went really good. I have only spent 7 hours and 15 minutes on the plane, instead of the 8 hours that were planned. The food was great. Actually it was the first time since the flight with John J. that the food during a flight was really good, a piece of luck! It was the first time I didn't have a window seat, which was a pity. I had a center aisle seat, together with four complete strangers to me. However, there were lots of Americans on the plane. So far about the flight... My first impression of Boston is that it reminds me a bit of Rotterdam, but then a larger version of course... It's a student and port city, located at the Atlantic Ocean. My itineraries have changed again. We're still going to California by plane next Monday. I'll stay at Neeraj's in Boston until Sunday. We'll go to some shows and I'll probably meet lots of people I already know. So no Chicago for me this year, but so be it. The cool thing is that we'll be flying to San Diego and from there we'll rent a car and drive to Seattle. We're also planning to go to San Francisco, Santa Cruz, Los Angeles etc. Very promising!

There is not much else to mention right now. In a while we'll have dinner at an Asian restaurant, which is known for its good vegan menus. For the rest no plans for today. Tomorrow we're gonna rock for the first time...

## August 23nd

Dinner at the restaurant called Buddha delight was awesome last night. The possibilities you have here as a vegetarian are amazing. I started off with chicken fingers as appetizers. They tasted a bit like corn, but were still delicious. As main entrée I took 'beef chong woof', which was a gigantic vegetable dish with wheat gluten that tasted like beef, very good. The strawberry shake was also very good. I couldn't eat the whole dish last night so the left overs will be my breakfast for today. I went to bed very late last night and got up early again this morning. I'm still rather tired but not tired enough to call it a jetlag. I dropped by at Jonas and Dan last night, who I know from my trips to Chicago. They moved to Boston because of their band back then together with Neeraj. I have also bought some shirts for Marko R. and Herald...and for myself of course... This morning I have watched a brilliant movie entitled 'CKY2K', which is the movie version of Jackass, the popular show on MTV (in Europe) every Saturday night. A movie about a bunch of crazy idiots who are totally out of their minds and perform the most crazy and dangerous stunts. You can't imagine the stuff they do in this movie. A cool but weird

sense of humor! This afternoon I hung out and walked around in Boston together with Neeraj and Aaron. We ate at a restaurant called 'Good and Healthy'. I had a 'Seitan Burrito', which is a roll filled with satay flavored seitan and lots of vegetables and brown beans (!)...it was delicious and spiced as hell. Afterwards we walked towards downtown Boston. Here in Boston almost all distances are walked, just like we are used to in Holland. Since I'm used to do all distances by car from my times in Chicago, it's rather weird to walk all distances, but I like it. So Boston is really a small city that absolutely cannot be compared to cities like Chicago and NYC. It reminds me a bit of a city like Kerkrade in Holland, but then in the USA. The weather is not as muggy as in the Midwest and is compa-

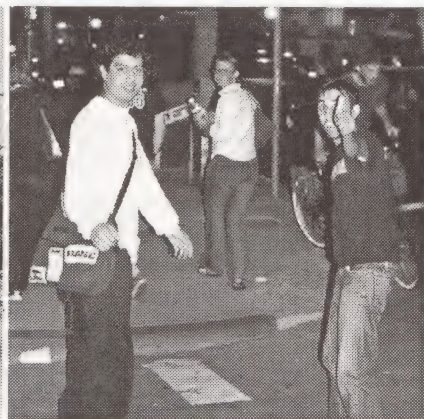
**the cool thing is that we'll  
be flying to san diego and  
from there on we'll rent a  
car and drive to seattle**

table to the weather in Holland last Wednesday. So still warm. I have bought a studd belt in downtown Boston. I am not sure if I will wear it frequently, but I think it looks cool haha! I have also scored my scene-points for this trip already. Today I hung out with people of Converge, THC, No Reply, Good Riddance and Death By Stereo. GR and DBS did a show at a venue called Atrix across the Boston Redsocks baseball club stadium. The show was pretty good. The Hope Conspiracy was the best band by far. We left before the end of the show because we were rather hungry and therefore wanted to go to a supermarket. Today I have also showed Neeraj how to eat the chocolate butter that I have brought from Holland. At the supermarket I bought bread similar to European bread, which means bread with grains and not light. Then I showed him to put the chocolate butter on the bread thickly since he thought he had to dip an apple in the jar with chocolate butter! In a while we will be going to a bar where an 80's night takes place tonight. I'm already tired to be hon-

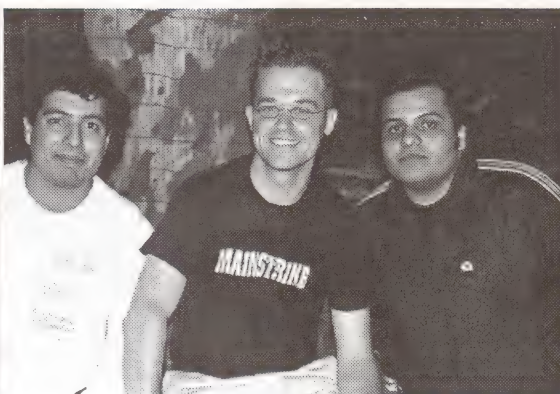
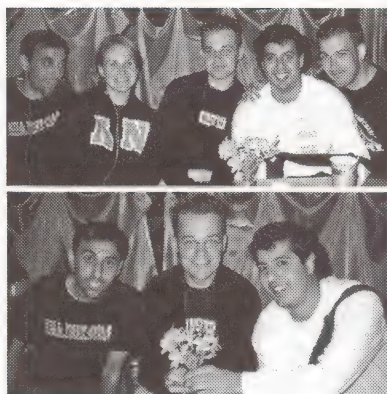
est and I also didn't fully recover from the flight yet, but I'll go anyway. Something funny happened on our way back home from the show: a guy started talking to me about the U2 shirt I was wearing. He asked me which show I went to. We started talking and he said he went to one of their shows in NYC of which they sold a CD on their European tour as a limited edition.

## August 24nd

Last night we didn't really do a lot anymore. We went to that 80's night. Going out in the USA is really different than in Holland. Every time you enter a bar in the US, you have to show your ID. I didn't bring any ID with me and had to go back to the apartment to pick up my passport. You have to be 19 to enter a bar. I didn't get in without ID, so I can also take that as a compliment... The music was a bit disappointing for an 80's night, although the music got better at the end of the night. Inside the bar we also met another girl that will join us to CA next week. Her name is Darcy and she is nice. The other girl, Julie, is a roommate of Neeraj and is okay too. The 3 Americans will go out camping for the first time in their lives next week. They have bought a 4 person tent and don't know much about camping yet. I think I will be the person who has to put on all tents every time after hearing and following the conversations tonight. It seems that there are lots of camping in CA, so at least that's a plus already. I just got back from spending an afternoon at the movies. We went to see 2 movies of which we only paid one. We paid \$6 for a movie called 'Bubble Boy' and afterwards we also went to 'American Pie 2'. Jonas and me sneaked in while the others went home. Both movies are comics, so we had a good time. 'Bubble Boy' deals about a boy who hasn't an immune system and therefore has to live inside some kind of plastic ball to make sure he doesn't get sick. He doesn't have any contact with the world outside and had to spend the first years of his life in a hospital. When he is allowed to live at home from his fourth birthday, he falls in love with the girl from next door. All kind of things happen when he starts chasing the girl and when he finds out that she will marry soon, the movie starts getting really interesting and funny. American Pie 2 is okay. You only should go to see the movie if you also saw the first episode. The humor is not as good as in part one, but actually is a follow up to the American Pie 1. However, there are still plenty of scenes to have a good laugh to... Apart from the movies we didn't do much today. I went out eating at life and Light, a vegetarian restaurant where I had fake chicken on a stick and







something else with fake chicken and satay sauce, which wasn't that good, together with Neeraj and a friend (Carin). Afterwards we went home to watch the Howard Stern show. I'm very tired today. Neeraj went for a walk and talked to Carin, while the other roommates went to a show in the city of band that I don't find very interesting. So I will have the whole apartment for myself. I'll eat some chips later while watching TV and then another day went by again.

### August 25th

The day started off rather early today. I woke up around 9 and watched a couple of episodes of Beverly Hills 90210 on TV. I believe it was on the 90210 channel. At 2 in the afternoon the most talked about show of this week started. Converge had to play with Isis, Knut and Thrones at a club called the Middle East in Cambridge. I went there together with Neeraj and Max. As we arrived at the show via an alley, the Converge dudes were posing for a photographer of 'Crank!' magazine. So we had a good laugh as soon as they noticed us and as we had to pass them. Before the show started we ate at an Indian restaurant, which was very good and cheap. There was a buffet for only \$6, which means that you can eat until you drop. Which I did of course. We finished right on time for the show. The first band, a one-man band, Thrones, was quite impressive. Lots of computer stuff that caused a lot of problems, which led to a shorter set. But nevertheless it didn't change the fact that this guy was very professional and creative. Despite all the technical problems I was very impressed by the dragging and heavy music. Next up was Knut from Geneva, Switzerland. Funny to see this European band for the first time in the USA by the way. They are a superb band that perfectly matches with the early Hydra Head sound. I thought their set was a bit long though. After 20 minutes I've had enough of them and I wished that Isis would start playing. And boy, oh boy, these guys are so brilliant! It was the first time I saw them play live. I've listened to their music on CD a lot, but that's nothing to what I have experienced today!

What a band! I think they went into a more psychedelic direction. For their live performance they are clearly influenced by bands such as Neurosis (their heavy and dragging, sludgy parts), Pink Floyd, Led Zeppelin and maybe also Cave In (their music and melodic influences). It was very impressive to see these guys perform. Their set rushed by and Isis already made my day. Converge were headlining today. I must admit that I expected more from their show, especially after all the fuss that was going around in Boston and surroundings, because of the fact that it was the first time that they played their hometown after a couple of years. There wasn't any chaos and murder on the dance floor, but Converge still played a tight ass show. I had seen enough ass kicking music this after-

noon for the whole upcoming week! After the show I joined Neeraj and Max to a barbecue of Dave (No Reply/ The Suicide File). There were more people there, like band members of American Nightmare, In My Eyes, Stop and Think and the Bridge Nine crew. It was like one big scene dropping gathering, quite funny...

After we ate as much as we could, we headed home. Neeraj had to work on a design he's making for the web site of the recording studio of Kurt. Of course I helped him improving the end result and renewing the logo etc. Now the site looks at least a bit acceptable and orderly... meanwhile it got very late...

### August 26th

I can't say that I slept long last night or that I slept late. I woke up again at half past 9 and checked my emails for a while. Today is a bit chaotic. We have to do all kinds of things to be ready on time to leave to CA tomorrow. Before we got into our stride, it was afternoon already again. We had breakfast at 'Country Life', a vegetarian restaurant in downtown Boston where you can eat as much as you want of a buffet for only \$9. So did Neeraj and me. For me it was the first time there and therefore a good excuse to try everything that looks good.

The result is that I'm sweating like hell now behind this computer. My friends warned me for this, so I shouldn't complain. After finishing our breakfast we drove back to the apartment. We didn't do anything special during the rest of the day. I even felt a bit sick because of all the food, but I felt better again as we went to 'Grasshopper' Jin, a good Chinese

**i'm queasy from the food i  
ate last night, there was  
too much garlic in it that  
makes me feel sick now...**

restaurant, at night. First I had chicken fingers and as main entrée I had some kind of beef dish with lots of garlic. After concluding this day of eating, eating and even more eating at Grasshopper, we went back to our apartment and went to sleep, because tomorrow we have to get up early for our trip to San Diego.

### August 27th

I didn't sleep a lot because we had to get up at 6 a.m. to go to the airport and catch our plane on time at Providence-Rhode Island to New Ark, NJ at 9 a.m. In New Ark we had to wait for two hours for our plane to San Diego, CA. The flight from Rhode-Island to New Ark only took one hour. The overlook up in the air was amazing! During the entire flight I enjoyed the view on the civilized world below me. By the way, I'm still a little queasy from the food I ate at 'Grasshopper' last night! There was definitely too much garlic in the food, which makes me feel sick right now. But from eating Darcy's delicious 'blueberry muffins', the nasty garlic taste pretty much disappeared. The flight from New Ark to San Diego got delayed because of an annoying piss-smell in the plane. In the end it could have been worse. The airco got turned on harder through which it was colder on the plane but made the annoying smell disappear. About 16.00 hours we arrived in San Diego. The flight lasted for 5 hours. The time difference between Boston and San Diego is 3 hours. From the airport we took a bus to a car rental where Darcy rent a car. From there on we drove to Dan, who's a friend of Neeraj who used to live in Chicago. Right now he lives about 20 minutes from San Diego downtown in a nice neighborhood and a fancy apartment. Once at Dan's place we thought about what to do during the evening. In the end we went dining out at a Mexican restaurant. After that we went to 'La Jolla' boulevard and watched the seals who hang out there all the time during evening and night. We were there with 5 people, Dan, Neeraj, Aiti, Darcy and me. Aiti is a really cool kid that I just learned to know. He makes non-top fun and jokes about everything and everyone. So did he make Dan look a fool in a coffeehouse that kept all of us laughing for the rest of the evening. After hanging out in 'La Jolla' we headed back to Dan's apartment where we enjoyed a bubble bath until security from the apartment complex kicked us out. The rest of the evening I debated with Neeraj and Aiti about European hardcore, old hardcore bands and other stuff until Aiti decided to go home...

### August 28th

After we all took a shower and checked our emails we headed direction 'Garden Grove' which is close to Huntington beach. Neeraj called Dave Mandel to see what's up and told him we would be at the hotel around 2 p.m. We left San Diego at noon. On our way to 'Garden Grove' we got pulled over by immigration. Something that seems to be very common in and around the San Diego area because of the fugitives and illegals from Mexico. Neeraj thought they pulled us over because of his dark skin and the fact he didn't shave for a couple of days. As soon as the immigration found out that Neeraj was an American citizen by the way he talked etc.







I was for it. I had to get out of the car, show them my passport and prove to them I'm European and that I'm just visiting the West Coast as being a tourist. After all this was done, we finally made it around 2 p.m. to the Indecision hotel. We went to the beach from 'Corona Del Mar' area. As Mandel wanted all of us to jump off cliffs we had to walk for a while before we finally got to the place. On our way to the cliffs we enjoyed watching huge houses at the beach. Actually I'm talking about palaces here! When we got close to the rocks we had to swim in the ocean for a while before we got to the rocks. In the end it turned out that I was the only person who didn't make it to the rocks. It all was a little bit too risky for me as the ocean was unquiet and besides that it was my first time ever... Anyway, Mandel turned out to be the big example for today. For him it was nothing new jumping off a 20 feet cliff. Darcy and Neeraj weren't afraid and joined Dave after a while. Aaron was afraid. In the beginning he did not dare to go, but finally he also jumped off the cliff into the water. On our way back to the hotel we made plans for the evening. First we went eating somewhere in Los Angeles on Melrose Ave., next to the Paramount Studio's in sort of a Mexican restaurant. After that we drove up Hollywood and hung out at Sunset Blvd and Hollywood Blvd. We did some shopping at Virgin Records and after that we walked around and watched the famous stars from celebrities that are all over the sidewalks on Hollywood Blvd. In general I thought it all was disappointing and nothing special at all. It was okay to have seen it, so that I can at least say I was out there, but that's pretty much about it. around 11 p.m. we were back at Dave's hotel.

### August 29th

Today started early for all of us. We drove to Huntington Beach where we got some food and walked around for some time. Huntington Beach is amazing to hang out just as I expected it would be and as I've seen in skate movies from back in the days. I'm glad we're going back to Huntington Beach on this trip as I forgot to bring my camera. Around 15.00 hours we drove back to San Diego. Aaron drove back with us as he wanted to visit some friends plus catch up with Reach The Sky who were playing a show tonight at San Diego University. Before the show we arranged with Aki and Diana at 'Pokez', a Mexican restaurant. The food there was really good although a lot of brown beans... After eating we walked around for a while in San Diego down town. Aki did some of his 'in the meantime' famous moves and jokes. Around 10 p.m. we drove up to the show. When we got to the place, 'Champion' just finished their set. Rise Against was up next and after that Reach The Sky was on. I didn't really check out any of the bands. Instead I talked with Rob Moran, Aki's brother, which was really cool as we talked about (European) soccer and goth-

ic music... After the show we drove back to Dan's apartment. We went to bed really late and had to get up in the early morning to drop Dan off at the airport in time for his flight to Chicago.

### August 30st

At 9 in the morning we sat down at 'Wholefoods' for breakfast. After that we crossed the street to 'Jamba Juice' for a delicious smoothie. While we were enjoying our food and drinks we had a nice view on an enormous church from the Mormons which in some way reminded me of 'the Magic Kingdom' in Disneyland. After we dropped Dan off at the airport, Neeraj, Darcy and I went survey San Diego. We drove to the highest point in San Diego, 'Mount Solidad', and enjoyed the view all over San Diego, it was impressive. After that we drove to the beach. We started at 'La Jolla' beach where we walked around and admired the cliffs and clear water. We hung out there until we had to pick up Julie at the airport. After that we drove to 'Pacific Beach' to enjoy water, beach, sun and two girls riding long boards in bikinis. Neeraj knew how to find all cool spots in San

**i had to get out of the car,  
show them my passport and  
prove that i'm a tourist  
visiting the west coast...**

Diego easily as he had been out here before which was of course for our own benefit! Today we're going to spend the night at Pat's house. He's a kid who used to live in Boston but had to move to San Diego for his job. Before we went dining out, we went to see 'Ocean Beach Cliffs'. That was very impressive because of the height of the cliffs and weird shapes they have. After that we went to a Chinese restaurant where we also met Aki. After eating there we had to say goodbye to Aki who was going to spend the rest of the evening with his lady. We drove back to Pat's apartment. It was our intention to go with all of us to an 80's club later on in the evening. We were going to meet up there with Rob and Diana. But since I was too tired I decided not to go. I already fell asleep before we went. Neeraj woke me up but I didn't feel like going to a club and decided to stay at the apartment and sleep.

### August 31st

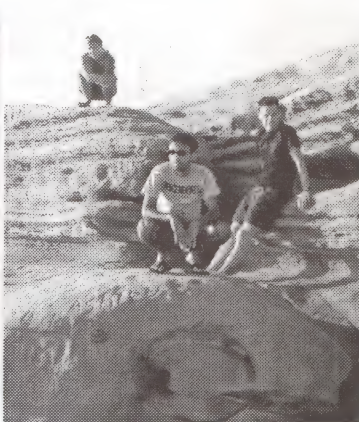
Before noon we were again on our way to our next destination which is 'Sequoia National Forest'. It took us 10 hours to get there. On our way to 'Sequoia' we couldn't (unfortunately) enjoy the beautiful surroundings we were driving through. That was a pity. But once we arrived at 'Sequoia National Forest' we enjoyed the rise of the moon above the mountains in the forest. Around 11 in the evening we finally found a spot to camp. As all camping sites were full we had to camp somewhere next to the road on a distant spot. Luckily enough there were more people camping out there. With the car lights directed on our spot plus a flash light we built up our tent in no time on the sandy ground. In the time we were building up our tent, the temperature cooled down a lot which made us going to sleep right away...

### September 1st

We were up early again today. I think it was 7 o'clock when we were already on our way. Today there's a lot of stuff we want to do and see. Next to this we also want to get a lot closer to our final destination before the end of the day on our way up north: Seattle. From 'Sequoia National Forest' we drove to 'Yosemite Park'. It didn't take us long to get there. Once in 'Yosemite Park' we first went to 'Bridalveil fall'. A huge waterfall but since the weather was fine for the past weeks there wasn't hardly any water at all! The fact that there was no water made it even more attractive for us as we were able now to climb rocks. This was great to do! Julie was a little sick so it was just Neeraj, Darcy and me who went rock climbing. After this great adventure we went driving through the park and took a bus to 'Mirror Lake', in supposition that we could swim in the lake as we didn't take a shower earlier today. But our hopes were deceived because the entire lake dried out! I'm glad we were still able to laugh about it as we had to walk for 2 miles to get to the lake. In the late afternoon we decided to leave for 'Crater Lake' in Oregon. Well, it was our intention to get as close to 'Crater Lake' if we want to make it all the way up to Seattle some day soon. In the end we drove straight away to 'Crater Lake'. We got there at 2 in the morning. On our way to 'Crater Lake' we killed time with games like 'truth' and 'mad libs'. We also tried to find a hotel to spend the night and possibly take showers but we couldn't find one so we slept in the car...

### September 2nd

Everyone was awake at 7 again. We used public toilets and sort of a bathroom to wash and brush teeth, which turned out to be okay since we were early and everything was still neat and clean. At 8 we reached 'Crater Lake', a huge lake with a crater in the middle of it. As this was







the only thing we wanted to see here, we decided to continue our way to Seattle. On our way we stopped in Portland, Oregon. Main reason for us to do this is that Portland pretty much is on our way to Seattle. What we saw in Portland is not worth mentioning. We had some decent food at a cool restaurant run by punk rock kids called 'The Purple Harbor' which is the only thing worth mentioning, so... Two hours later we sat again in our rented car on our way to Seattle. And we made it to Seattle! My first impression of Seattle is that it's a very clean city and for that reason it reminds me of Minneapolis. We hit Seattle in the early evening. We had to drive around for a little while to find a hotel. We ended up in a 'Best Western' hotel. For the rest of the evening we didn't do much. We went dine-out and took the first shower in 3 days, what a relief!

### September 3rd

I started the day with taking another shower, probably the last one again for the upcoming 2 days. I've also had a good night of rest for the first time on this trip... After we were all ready to go out and do things we walked to Seattle downtown to the 'Farmer's Market', close to the pier/boulevard. Neeraj agreed around noon to meet up with Derrick, an old friend of him, he just called when we got in town. Once we met up with Derrick he turned out to be our guide and showed us the best places in Seattle for the rest of the day. First, he took us to an old curiosity shop which turned out to be a museum where you can buy small items. This same place also had mummies and other weird things like a pig in spirits with 2 heads, 3 eyes and 8 feet on exhibition. Another remarkable item this place holds, was the smallest head ever mummified on a piece of wood called 'The shrunken head'... weird shait dudes but cool to see in a way... The Krsna fest that took place on the boulevard close to the curiosity shop seemed to be more interesting to me. Unfortunately we didn't really check it out. I just hope that one day I make it out all the way to India. For some reason Eastern philosophy in general fascinates me. This appears from just how stoked I was just walking by this indoctrinated event. But anyway, from here on we went to 'Capitol Hill', an area with all kinds of cool shops, smaller shops. We also ate in this area at 'Green Eat', a vegan restaurant (of course!). I ate a 'spiced tofu scramble', which indeed was really spicy! I don't know the exact ingredients of this meal but I can tell you it was good food. After we were all stuffed we went to 'Space Needle' and did some more shopping besides just hanging out in Seattle downtown. In the early evening we decided to start on our trip back south again. A lot earlier as planned... If it was up to me I would have stayed a little longer in Seattle. I liked it a lot there and almost felt like being at home. But okay, as I'm on this trip with 3 more people we've to hit on a compromise. All I know right now is that we've

a long way to go in prospect as we also want to stop by at 'Redwood National Forest' before we cruise into San Francisco. We'll see, the past two days ruled!

### September 4th

After we ate around midnight at 'Donny's' it was going to be my first time driving the car on this trip. I think that the others don't take the European way of car driving for serious. Well, that's vice-versa! I drove till 3 in the morning and was totally wasted after that. Neeraj took the wheel over, drove for a little while and parked the car at a viewpoint where we also slept (in the car). In the early morning Darcy continued driving as she couldn't sleep. I haven't seen a lot of 'Redwood'. I woke up every now and then as Darcy and Julie were all the time taking pictures from huge trees and had to make the car stop because of this. All trees in 'Redwood' were enormous in height and girth. 'Return to the Jedi' seems to be recorded in 'Redwood', not that I care but it's just cool to know I assume... For the rest of the morning and early noon I caught up sleep from last night. My 'breakfast' for today was ice and bbq flavored chips, something different as usual... Around 4 p.m. we hit San Francisco. We walked around there for a while on the boulevard and took some pictures of among others 'Alcatraz', the famous prison. After that we drove to

**we used public toilets to  
wash and brush teeth  
everything was still clean  
since we were early...**

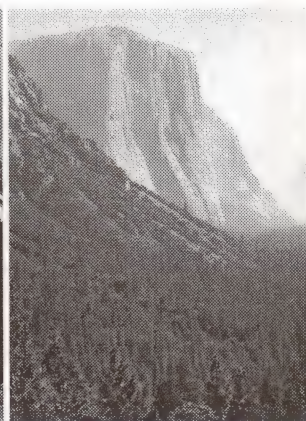
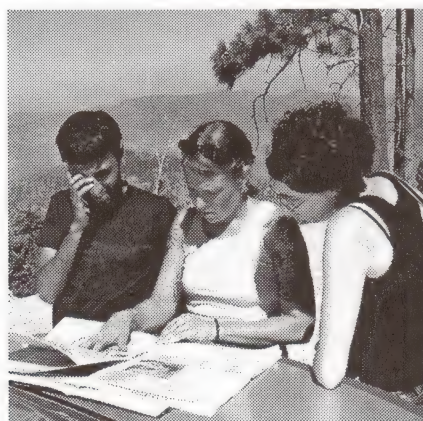
'Haight Ashbury'. This is sort of a hippie/flower power area in San Francisco with lots of small and pleasant shops.

It's also an artistic area that hold lot's of artists I think. We wandered around here for a long time until Seth, a friend of Julie, came and picked us up. We went dine-out with a lot of people in a place called 'The Herbivore'. After that we hung out until 2 in the morning at a place from Seth's friends and played 'Celebrity' with 11 people. This was quite a funny game to play as you had to recognize qualities of character from well-known people. When we were done playing this game we watched

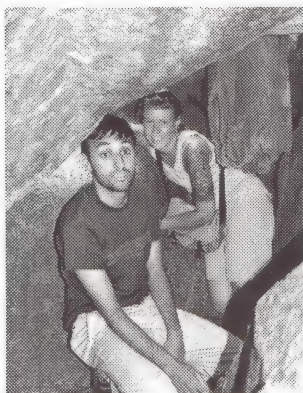
a live show from Madonna but I can't remember a lot of it as I fell asleep...

### September 5th

It was (again) our intention to get up early today so that we could do and attempt a lot of things in the San Francisco area. Well, we all had a good night of rest and as a matter of fact I think we all slept too good as Seth had to wake us up! We finally left 'Oakland', where Seth lives, around noon. We were supposed to meet up with all kids from last night to have lunch. All this got a little out of hand and around 3 p.m. we were altogether! The day was almost over! Besides that, the food sucked too! I decided to go with Julie and Seth on a sightseeing trip in San Francisco while Darcy and Jake went visiting 'Torture museum' and Neeraj went back to Lisa's place as they wanted to go to a Madonna show later on that night in Oakland. Neeraj got backstage passes from one of the Madonna crew members he knew as she used to work for EVR or something like that. As said, I went on the road with Julie and Seth. Seth definitely was a good guide as he took the two of us to all places we wanted to go to after we checked out a book about nice spots in San Francisco. We first went to 'Bay Bridge'. This bridge is so long and impossible to be build in one time. Therefore is an island in the middle of the bridge just for consolidation. After that we continued our trip to 'Lombard Street', a crooked street situated in an abrupt hill (just as many other streets in San Francisco). Our next place to go was 'Bakers Beach', walking on the beach at the Pacific Ocean. There were some naked men laying in the sun but that wasn't exactly what we were shooting for because from 'Bakers Beach' you've a perfect view on 'Golden Gate Bridge'. We hung out here for a while and decided to continue our tourist trip to 'Coit Tower', one of the highest points in San Francisco where you can overlook on the entire city. This also was our final destination for today. It was a great day and I can only conclude that I like San Francisco a lot. As a 'thank you' to Seth, Julie and I decided to treat him on food in a restaurant of his choice. We finally ended up in a place called 'Jake's', sort of a fast food restaurant. The food was amazing. I've had bbq seitan cheese steaks. I never had this before, so this was another new 'eating experience' for me... After eating we headed back to Oakland. Once there we waited in Lisa's home for Neeraj to come back from the Madonna show and Darcy to come back from the Fantomas show she to with Jake after visiting the 'Torture museum'. To kill time we watched 'Dude, where's my car'. I fell asleep again, something that turns out to be normal here for me... At 2 in the morning we were back again at Seth's place. Way too late as we planned on leaving at 8 tomorrow morning for Mandel in Garden Grove. We'll see...







## September 6th

We got up early! Unbelievable! We decided to continue our trip from San Francisco to Los Angeles by riding sort of a tourist route along the West Coast. For the first 5 hours on this trip all we did was driving along the coast. Nevertheless we didn't make it far. We went to Santa Cruz and ate in Monterey. Driving this way is fun to do but time consuming! When we just drove the highway from San Francisco to Los Angeles we would have been there by now and right now we're still nowhere... But what makes it all good is that we're listening to Social Distortion on our way from San Francisco to Los Angeles while driving along the coast on a very sunny day! I took over the wheel after we ate in Monterey and drove from until we got back again at the Indecision hotel. In total it took us 12 hours to get there which is twice as long as it would normally take you to get there. In retrospect the route along the coast was total bullshit, but nevermind... To kill time we did all kind of games I normally wouldn't even think of doing. Anyway, once in the Indecision brothel we found out they have a new tv-network installed with several porn channels... Well, we didn't watch any of the porns as you might have expected. Instead we watched 'Camp Kill Yourself' part 3 till in the early morning. Fucking brilliant!

## September 7th

After we dropped Julie off around noon at relatives of hers who live close to Dave, Neeraj, Dave, Sid, Darcy and I went to the beach at 'A-street' in Balboa Beach. For the first time in my life I actually swam in the ocean, experienced big waves and got smashed real hard to the ground the first time I've tried to swim with the waves to speed up. It was a great experience and I've had the best of times here at the beach. We didn't do much else besides swimming and laying in the sun, which resulted in a sunburn for me. Around 5 p.m. we went eating in a restaurant called 'Red Robin's'. The food was good and especially greasy. Lot's of french fries (free refills!), onion rings and burgers. This is exactly what I enjoy eating most! Once back at the hotel we decided to catch a movie later on in the evening. Today was first night from the movie 'Rock star'. We decided to go to this movie. After I checked my email, for the first time during this West Coast trip, and took a shower we went to the theatre. We had to be there in time as the movie was a first night movie they might sell out on tickets. We were there one hour in advance. To our astonishment we were almost the only ones who showed up for this movie, which was quite funny. When we were later on back at Dave's place, Neeraj, Dave and I talked for hours about old hardcore and punk rock related stories, gossips, sell outs, colored vinyl etc. This was really cool... Then, all of a sudden, in the middle of the night, Chris, who used to play guitar for

Refused, walks in. I was like, what the f!... He didn't recognize me at first but later on we caught up with each other. So he told me that he has been living in the USA ever since Refused broke up. But he also told me that he was going to move back to Sweden really soon. When we literally and figurative didn't know what else to talk about we decided to go sleeping...

## September 8th

Today there's nothing we really want to do. Some of us want to stay for tonight's show with Sante Sangre and Bleeding Through while others want to drive back to San Diego. The fact that there are no outspoken ideas and that there's hardly any communication on what we're going to do and the fact that we often just get in the car and start cruising around hoping for the best starts to be quite irritating for me at the end of this trip. Often we're longer sitting in the car than trying to make the best of a day. Next to this, constant driving to places instead of walking sucks big time and makes me often feel (car) sick. Americans probably aren't used to any better. Anyway, today we did again some social driving around and occasionally we ended up in Huntington Beach because we had to get a smoothie for Mandel! When I knew on forehand we were going again to

**we had a perfect outlook  
from up in the air on nyc,  
the world trade center and  
the statue of liberty...**

Huntington Beach I would have brought my camera to take some more pictures... Well... When we were back again at the hotel we packed our bags. After I was all done packing Dave hooked me up with lots of colored wax from his releases. After my hook-ups and when everyone else was ready to go we said goodbye and headed to San Diego. Again there was confusion about what to do in San Diego. Everyone wanted to do different things and nothing's pronounced. Finally we ended p driving twice from Dan's apartment to San Diego downtown to come to the conclusion not to stay at Pat's place for the night but at Dan's. we didn't do anything else worth mentioning except from eating at 'Santana's' which is the one

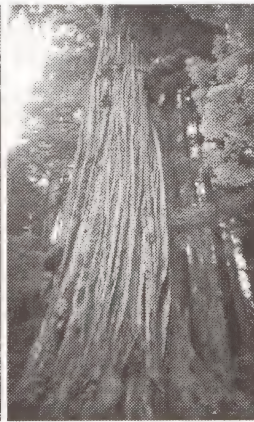
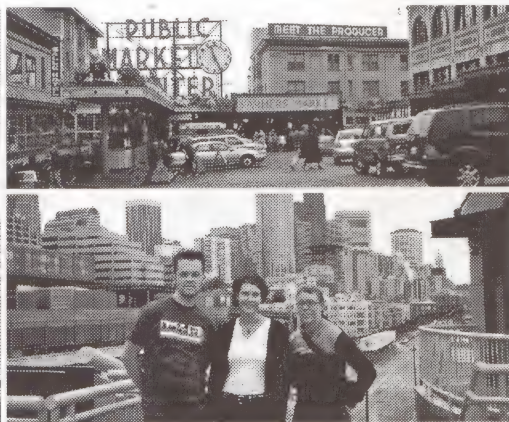
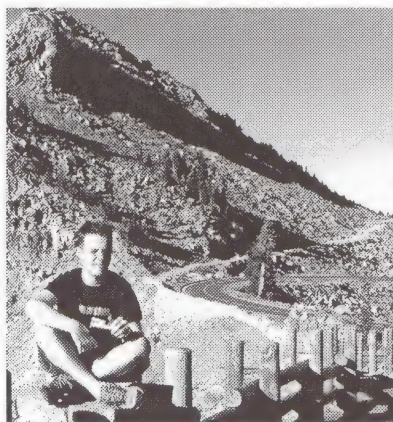
bright spot during the final days of our West Coast trip. Around midnight we were back at Dan's, which is late again when you keep in mind that we have to get up at 5 in the morning to return our rental car and catch our plane to Boston in time...

## September 9th

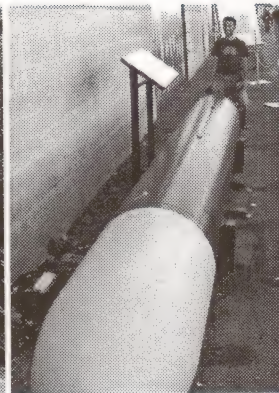
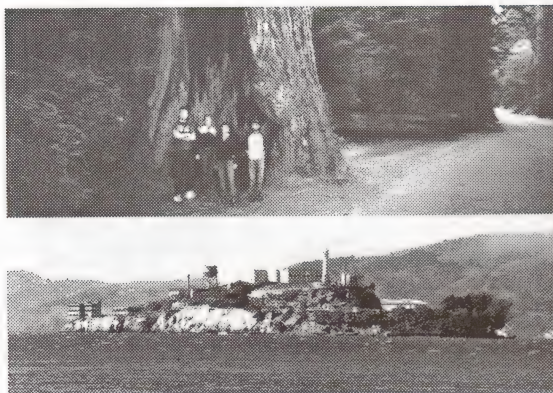
At 6 a.m. we were filling up our rental car at the gas station across the street from the place we rented the car. We were in good time at the airport. Our flight back was kind of boring but I'm glad could sleep during the flight. Normally I can't for some reason. In the footpath across us sat a mega fat man. He took up two seats as he didn't fit in just one. Totally unbelievable! As he had paid for two seats he also got twice food. When I saw that I started to realize that he actually did pay for two seats, holy shit! I never saw this before, it was funny as hell! What I totally enjoyed watching was when we were about to land in New Ark. We had a perfect and beautiful outlook, because of the good weather, from up in the air on NYC downtown (Manhattan), the World Trade Center and the Statue of Liberty. I didn't know New Ark is so close to NYC. I'm glad we made it back to this part of the country. I've had great times at the West Coast but the surroundings back home in Holland are also beautiful and right now I'm glad being one step closer to home sweet home again! Once back in Boston in the evening, I didn't do much. Julie cooked some delicious food for us while Neeraj and I were checking our email and doing laundry. We watched one more time to 'CKY2K' just because it rules and that's about it for today!

## September 10th

At 9 in the morning I sat again behind Neeraj's computer checking email. I slept bad last night because of the heath. After I took a shower a couple of hours later there was an unexpected visit from Chicago. Pete was in Boston to pick up Chris Dxs from the airport. They were with their band in Boston to record. It was good to see both of 'em during their short visit. After they went back to the studios and dropped us at Neeraj's apartment we didn't really do a lot for the rest of the day. I went with Ryan to a supermarket to get some food and that's about it! in the beginning of the evening I had to make a quick phone call to my beloved ones back home in Holland. A little bit out of boredom at first sight but afterwards I was happy that I called. It was good to hear the home font. I desire a little bit to home and my confident surrounding... Later on in the evening I went with Neeraj to band practice of his new band, 'The Suicide File', which turned out to be a really good new band from the Boston area (a band you should at least have heard of by now! Check out their record on Indecision records-ed) with talented musicians rocking out in a more punk rock







and less hardcore way, with an accent on early 80's rock! Definitely worth checking out. For the rest we didn't do a lot besides resting and relaxing...

### September 11th

Today, September 11th will go down in history as the day of a national disaster in the USA. I was up early already, but a friend from Holland (aka Dirty Harry) had to tell me on the Internet what was going on in NYC. It's really incredible what has happened to today. We had a lot of plans for today, but none of them turned out of course. Because of the attacks on economic targets, all economic and governmental buildings are closed in NY and surroundings. All airports are closed and the general atmosphere is very tense. We have sit in front of the television all day, waiting for new developments. We left our apartment to eat something and in the evening we went to a supermarket, that's it. The rest of the day we only watched the news constantly. After we got back we watched a movie called 'The Insider' as a distraction at night. I was bored as hell today. I had lots of emails from friends who thought that I was in NYC, which actually also was my plan. However, we didn't go to New York because of all the other things we still wanted to do. However, I don't have much to tell today. What has happened today is just one gigantic black hole in world history. I was very annoyed by President Bush by the way. One of his first words during his press conference were dealing about taking revenge on whoever did this, followed by a quote from the bible... Fortunately I am not the only person in this house with Americans who thinks that way about their current President... It could have been a great deal worse! The only problem I have right now is that I hope I can still go home by plane on Saturday...but this will become clear during the upcoming days...

### September 12th

I was sitting behind the computer at 8 in the morning again. For some reason I always wake up early. For the largest part of the day I watched TV to stay updated on the latest developments of the terrorist attacks. I also called my parents to find out how my dad was doing since he had to go to the hospital for a check-up. Around noon I went to Allston together with Neeraj where we bought some pastry at a small bakery. I spent most of the day listening to Jimmy Eat World and surfing the internet. I found out that Neeraj has a different version of the Jimmy Eat World CD than the official CD. It's some kind of rough mix of the 'Bleed American' CD with 2 other songs or other versions of certain songs. So I started comparing CDs out of pure boredom until Jonas called me up at night to ask me if I'd like to go bowling with them. People from Atlanta were staying

at Jonas'. So I went bowling. It was lots of fun and I had a great time! It was only the second time in my life that I went bowling! So at first I wasn't really good at it, especially not compared to all those Americans, who are all very skilled in this sport! I teamed up with Dan, Jonas and Aaron, the Boston team. Although Neighbour is also from Boston, he was in the Atlanta team. It was a great night, we went on till 2 in the morning. On our way back home we stopped at a traffic sign which said 'Morissey Ave', to take pictures on the middle of the road. As we got back at Jonas' I took some pictures of the Atlanta people sitting on the stairs in Minor Threat style in front of the house of Jonas. After that I went to our apartment again. It's crazy to see all those rats wandering around in the garbage of the streets of Allston! I don't know how many of them I saw on my short way home, but there were hundreds... Now I'm going back to sleep again, because it's already 3 in the morning. I don't think I can fly back home to Holland this weekend, because of the circumstances

## because of the attacks on economic targets, all economic and governmental buildings are closed...

here at the East Coast. There has been a bomb alert here in Boston two blocks away from where I am now. The airport will not open until tomorrow night, while I have to reconfirm my flight tomorrow... That sucks, because I'd like to go home now. If I won't be able to go back to Europe this weekend, I'll join The Hope Conspiracy as a roadie on a short trip, since they were still looking for someone... So then I will be selling shirts, no problem for me! Neeraj won't join Converge on their tour because his mom told him yesterday that they still didn't hear anything from their friends and families who were working in the WTC area...

### September 13th

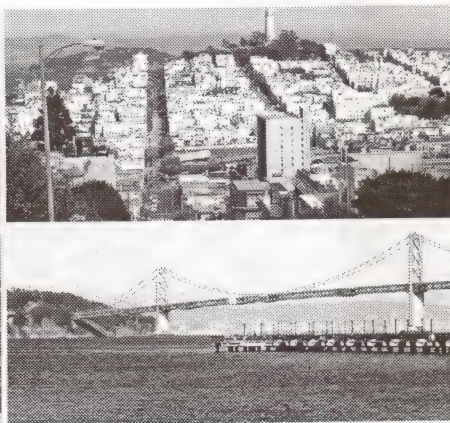
I woke up early again but since I could not get online for some reason, I went back to sleep again and eventually woke up again around 11 on the couch in the living room. I immediately checked if I could reconfirm my flight, but unfortunately I couldn't. The lines of Sabena in Boston were

constantly busy. So I left an email with all my info on the Sabena website. I have also called to my parents' house to see if they could arrange something for me. Around noon I went eating at Burrito Max with Neeraj, Jonas and the Atlanta kids. After eating, the Atlanta kids left to Philadelphia and the three of us walked towards downtown Boston. Eventually we arrived at a park in Boston named 'Boston Commons' and met 2 friends of Jonas and Neeraj who were killing time by sitting and lying on the grass. Later on we walked towards the shopping center. Jonas had to go to work and we went to H&M, which was just opened in Boston. Everyone was talking about this store for days already. I really hate this store with their cheap and especially bad quality clothing, but okay... After everyone finished shopping we went to a vigil of the NYC tragedy of last Tuesday. It was one big gathering in the middle of the center of Boston where all kinds of representatives (priests) of different religions delivered a speech. It was a very peaceful meeting in a very quiet atmosphere. It was good to see that so many people showed up at this event! After the vigil ended, we started walking to In-Tech where different record labels such as Bridge9, Hydra Head, Doghouse and BWR, are located, together with the 2 girls we met earlier. We hung out there for a while and went eating at 'Buddha's Delight'. After we were dropped at Neeraj's apartment we didn't do much for the rest of the night besides watching TV. It was rather late already as we got home. We walked a lot and everyone was tired...

### September 14th

At 6.45 a.m. I finally got a hold on someone of the 'Sabena help line' for possible new flight information. It turned out that again all flights for today got cancelled. Now I'm as it were locked up in Boston until further notice! I've heard on a local television show that there are in total 32.000 people stuck in Boston at the moment because of the WTC disaster. As I'm forced to stay in Boston I decided to go out road this upcoming weekend with The Hope Conspiracy. I just called Jonas to check and see what time we're leaving. Around noon we left for Philadelphia but first we had to go Albany to pick up merch at EVR. In the end this entire trip caused us an considerable delay. It took us in total 10 hours to get to Philadelphia in the late evening. I slept during the entire trip, which was a blessing in disguise.

We arrived too late at the show. Playing Enemy and A Life Once Lost already played and Converge just started their set. I didn't see a lot of the show as I had to do merch. After the show we stayed with Anderson, Doug and his wife somewhere in Philadelphia. Doug cooked us some good food when we got at his place. We watched the movie 'Snatch' and the portfolio of Doug's wife who just started tattooing.







## September 15th

At 2 p.m. we were supposed to be in Lancaster for today's show with American Nightmare, Converge and Playing Enemy. Bane cancelled the show. Their drummer is stuck in Amsterdam because of the WTC disaster just as I'm stuck in the USA right now. I went on this trip with The Hope Conspiracy hoping for the best today, the day I was supposed to fly back home, no international flights were leaving. My hopes were deceived when I got later on this morning, when we were still at Doug's place, a phone call from Holland that my flight for today was reconfirmed! International flights are leaving again for today on! That's nice! Well, here I'm in Philadelphia... No flight for me today!

It puts me in a quandary as I don't really know what to do now. But on the other hand I've been kept inside the apartment since last Tuesday without knowing what to do, and all I did was trying to make phone calls to the airport to see if there were any flights leaving. So from the other side I don't really care anymore. I'm just going to enjoy my extra time and today there's an awesome show coming up... Around 2 p.m. we left for Lancaster. Again we had bad luck! Our 'only' 70 miles trip took us three hours! There was a lot of traffic which definitely sucked. We made it in time to the club, 'The Chameleon'. A large club with a nice stage. Unfortunately enough you're not allowed to take pictures in this club for some weird reason. Again I sold merch for The Hope Con. American Nightmare had a cool roadie who was very funny and I had best times with. The show was good and all bands were truly amazing. What sucked was a fight during the American Nightmare set. After the show we went eating pizza at some place and said goodbye to Doug and Anderson who drove all the way from Philadelphia with us to the show in Lancaster. On our way back to Boston we drove via NYC. We saw the entire situation in and around the WTC area at a distance. There still was a lot of smoke and the entire area was lightened up. It was weird to see a NYC skyline without WTC. The rest of the trip I slept and around 7.30 a.m. we were back again in Boston...

## September 16th

...When we got back at Jonas' place I've tried to contact 'Sabena Airlines' right away to see what's up with my flight back home. Right now I'm flying back home on September 19th. They had to re-book my flight as I didn't make it to the flight from last Saturday. I'm happy everything's settled now. Right now I've a couple of extra days, which is okay. After everything was settled, I went to sleep for a couple of hours on the couch in the living room and at 11 a.m. I was back again at Neeraj's apartment. Later on, I walked with Neighbour and Neeraj to 'Harvard Square'. The weather was good and sunny, that made us decide to walk and leave the

car for what it is. At 'Harvard Square' we hung out, ate at an Asian restaurant and walked back to the apartment. In the evening Darcy stopped by. She had already some of her pictures developed from our West Coast trip. I could pick and choose all pictures I liked. So I did that and around 10 p.m. we went to a coffeehouse where Neeraj was supposed to meet up with Aaron...

## September 17th

I got awake when Eric and Julie left for work in the morning and didn't do this soundless. I decided to go check my email as I couldn't sleep anymore. Neeraj also woke up early today as he wanted to go on a job-hunt today and had to make preparations. We arranged with Aaron at 1 in the noon at 'Country Life' for lunch. Neeraj, Ryan and I took the 'T' (tram) to Boston downtown and made it in time to 'Country Life'. The food at the place is really good.

When you walk out of this place after eating you feel like you've eaten enough for the rest of the day! After Aaron went back to work, Neeraj and I went to an institution where he had to fill in forms to become a sub-

stitute teacher. I decided to go shopping and see if there's a place selling 'Peanut Chews' and photo albums out here in Allston. I also went looking for a new pair of shoes. In the end I only bought photo albums. On my way back to the apartment there was a huge fire. I watched it for a while, as there were still people in the building... Back at Neeraj's apartment I decided to sort out all pictures I got from Julie and Darcy and to put them in my albums. This turned out to be very time consuming, but since I had nothing else to do and no one else was around in the apartment, I had all the time to work on it without getting interrupted.

When I did that I decided to go to be early so that I'm all rested tomorrow and can pack my bags in time before I've to leave for the airport... Well, in the end I went to 'Herrels' with Neeraj to meet up with Aaron. We hung out here for the rest of the evening. Neighbour, Ryan and Julie also stopped by later on the evening. We've had lots of fun there, but we also talked about the 'holy war' Afghanistan declared to the USA. Around midnight we were back at the apartment again. I already said goodbye to Aaron, Julie and Ryan as I'm not going to see them anymore before I leave for the airport. At one in the morning I went to bed after I checked my email one more time...

**my hopes were deceived  
when i got a phone call  
from holland that my flight  
for today was reconfirmed**

stitute teacher. After that we took the 'T' back to Allston. I decided to take a nap until we went to the theatre in the evening. We went to see 'Jay & Silent Bob Strike Back' with Julie and Carin...

## September 18th

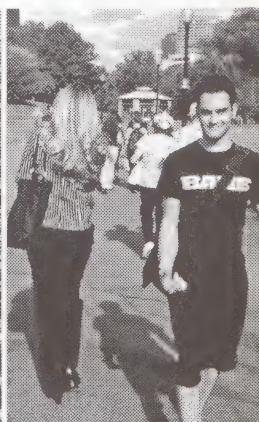
As usual I was up again early to check my email. It starts to become my daily round. We didn't really have any plans for today until Neeraj suggested to go to Boston downtown to hang out and eat at an Indian restaurant called 'Himalaya'. We walked all the way from Allston to Boston. It was again a warm and sunny day, so there was no reason to go by car. At 5 p.m. we were back again in Allston.

We both were tired from walking around... Neeraj had band practice in

## September 19th

Neeraj dropped me off at the airport 5 hours ahead of my flight. Security at the airport was insane. I got checked at least 7 times before my bags made it through customs. There was security and police all over the airport. Being at the airport for so long watching the circumstances after the WTC disaster made me feel uncomfortable. I was glad when I got checked in, got through customs and could walk to the plane.

I had the feeling there were only about 10 more people catching the same flight as I did. The plane was so empty, there was plenty of room and I switched seats just to get more comfortable on my flight back home. When we were about to leave I got a little afraid as I was constantly thinking about what happened here only a couple of days ago. All that I was hoping for was that everything would be okay once we were up in the air and above the Atlantic Ocean. I couldn't sleep either during the entire flight. I tried to relax and in the end I was happy when we made it safe to Belgium. My flight back home was quite an experience, so was basically this entire US trip...





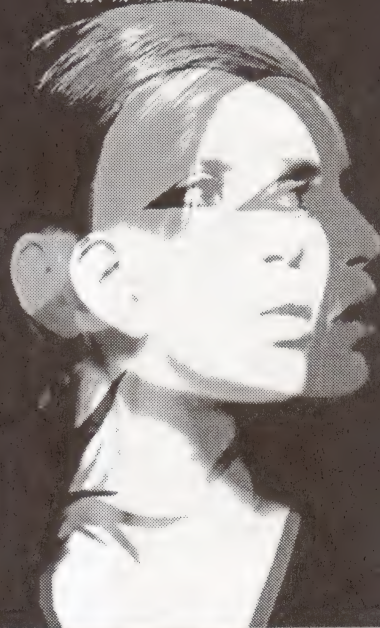
# THE DEADLY

"PHANTOMS IN THE FREQUENCIES" CDEP



# EXAMINATION OF THE...

"LADY IN THE RADIATOR" CDEP



# SUICIDE NOTE

"COME ON SAVE ME" CDEP



HAWTHORNE STREET RECORDS P.O. BOX 805353 CHICAGO, ILLINOIS 60680 USA | [WWW.HAWTHORNESTREETRECORDS.COM](http://WWW.HAWTHORNESTREETRECORDS.COM) (ORDER ONLINE)  
ALSO AVAILABLE: DEADGUY "I KNOW YOUR TRAGEDY" CD, SUICIDE NOTE/SEVER THE CORD SPLIT 7", LICKGOLDENSKY "ENJOY TERROR" CDEP

## SHING RECORDS

HOME OF POLAND'S PREMIERE HARDCORE

# bang!

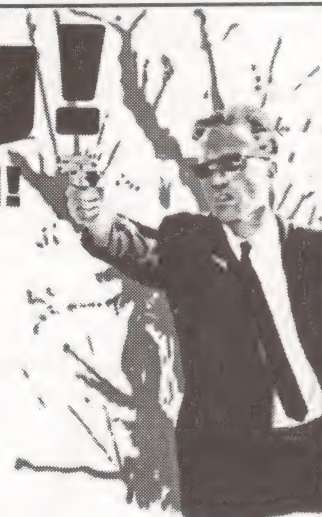
you're fucking dead!



## INFLEXIBLE / PIGNATION

split CD/MC

Poland's leaders of brutal hardcore  
dynamic, brutal metal-core vs. bonecrushing powerviolence hardcore  
brandnew tracks along with rearranged pieces known from previous albums



still fresh:



### COALITION

coalition CD/MC

a new sensation on Polish hc scene!!!  
aggression with catchy melodies



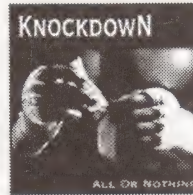
### DAWCORE

obedience is a slower... LP/MC  
passionate mosh newschool from Hungary -  
Indecision meets Morning Again / Culture



### SCHIZMA

state of mind CD/MC  
Poland's most respected hardcore band  
- new album full of intense aggression



### KNOCKDOWN

all or nothing CD/MC  
Poland's top NY-style hardcore  
tight, aggressive yet melodic



### SUNRISE

child of eternity LP/MC  
melodic vegan s/c  
think Carcass / At The Gates

ask for our complete mailorder catalog with  
free CD sampler or visit our web page

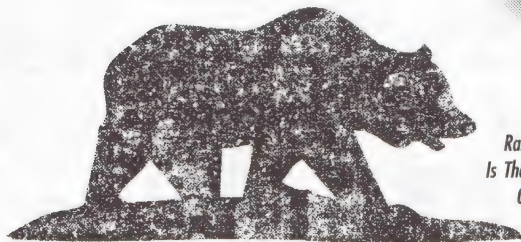
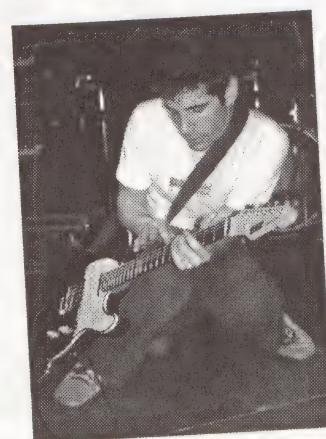
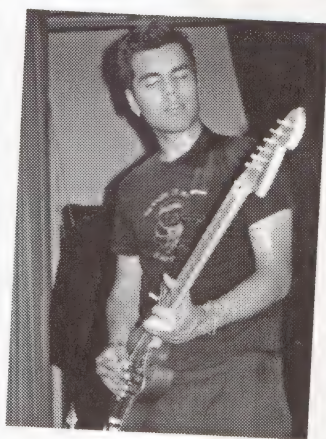
SHING RECORDS • PO Box 117 • 38-300 Gorlice • POLAND  
<http://www.shingrecords.com> • e-mail: [shing@shingrecords.com](mailto:shing@shingrecords.com)

SHING  
RECORDS

[www.shingrecords.com](http://www.shingrecords.com)



# NEW END ORIGINAL



*Raising out of the ashes from acts such as Texas Is The Reason and Far comes New End Original. Guaranteed to be another winner for the indie rock and post-hardcore scene, and it truly is. New End Original sound catchier than*

*any other band. With their energetic live shows they once more underline this and steal hearts from even more people who are willing to find out what this band is all about. Their debut record on Jade Tree called 'Thriller', was reason enough for me to get in touch with Jonas (vocals) to have a small conversation...*

**Did New End Original get started because of One Line Drawing or what's the exact story?**

It definitely grew from songs I had. Basically, we all got together with no thought of the name. I think we assumed it would be called Onlinedrawing. The minute we started playing, I knew it was an entity of its own. I still get confused about it. Shapes and their names don't really matter. I just like making things.

**If shapes and their names don't really matter then why do they confuse you?**

Touche. They confuse me, I'll just stick with that. See, sometimes I think there should just be one name that will be a home for any song, and sometimes I think there should be different projects that will serve as different homes, if you'll bear with my bad metaphor.

**What is for you personally the difference between Onlinedrawing and New End Original besides the fact that Onlinedrawing is just you...**

At this point, not much. When it started, the whole idea of New End was that after the first record, which was all

anything else, down the line.

**Did you throw away a lot of songs that weren't used for the 'Thriller' record but still might be used for future releases, or do songs that originally are written for Onlinedrawing end up as**

**New End Original songs or vice versa?**

On Thriller we definitely used songs that would have been Onlinedrawing songs (now you see the confusion part). There were no songs left

over. Between the ten things I've done in the last few years, I've cleaned the closets. In the future, if New End is around, I'll just show ideas to Norman as we go, and he to me, and we'll sort it.

**Where does the name New End**

**Original come from?**

It's an anagram for Onlinedrawing.

**What made you decide to team up together since you guys live all over the USA?**

Just seemed right at the time. I think we rushed it a bit, in hindsight. But our new drummer is from Minneapolis, so there you go.

**Do you think kids were paying extra attention to New End Original when you just started out because of all other bands you guys played in?**

I'm sure, and that's okay. If people are at your first show for that reason, they won't be at the second if they don't like it.

**Are you prepared to make any confessions regarding your artistic freedom in order to become a huge band?**

Concessions, you mean? No. No interest in being huge at all. Choices always have different ramifications, and I'll live with my choices, but no, there's no plan to get 'big'. We're on a very different course than the course that leads to big.

**Why is your birthday the worst day?**

Just a not-so-clever rhyme, really. But I suppose birthdays can be a reminder of

getting older, which is scary for most of us.

**In what way do you mean getting older is scary? Why does it scare you?**

You know, the universal fear of mortality, our impermanence, the thing that we've all thought and worried about for millions of years. Oh, and don't forget vanity.

**Is there a way the artwork from the 'Thriller' album relates to the music? The overall concept of the record lay out reminds me of the Sensefield 'Killed For Less' record which also was illustrated with a lot of paintings...**

There was no direct strategy, though I do love the art. And it reminds me of Killed For Less too, cool that you noticed that.

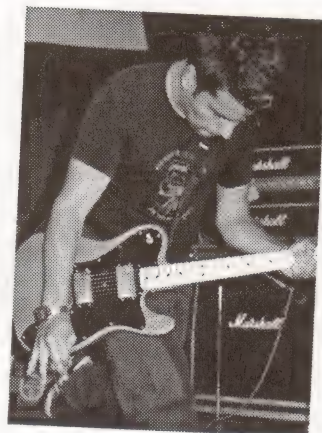
**How were the shows last summer when you were out here in Europe and nobody knew about you guys?**

Incredible. People seemed very open to what we were doing. It was one of my best tours ever.

**Don't you think that is weird? I mean, it's amazing when people are into whatever you're doing but you need to have at least**



# CALIFORNIA REPUBLIC



some recognition in some way... Recognition? I don't get it. Do you mean the ex-members thing again? Of course people were curious cos of stuff we'd done, and that's fine with me. It was more that they really seemed interested in the songs, and not just getting a glimpse of someone who they used to like. I could be fooling myself, but it felt very comfortable and genuine.

In the meantime you've been back over here in Europe a second time to promote the 'Thriller' record.

I was lucky enough to catch you guys live at a show in Germany. What I still remember from that show in Cologne is when you said 'no matter where this band is going, or how big we're going to be in the future, this band started in Germany', explain...

That first tour was just a very special time. Things were so exciting and new. So much has happened since then, I think I was really seeing that coming. It's funny, I think Charlie and Scott decided to leave after that show.

Strange how things work.

I'm excited to see how New End feels with new people. We'll have fun on these dates, and if it goes on after that, then good. I'm interested in serious fun, and will continue to be.

During that same show in Cologne you were talking about exaggerated patriotism in the USA as a result of the terrorist attacks. Did the situation change in the meantime?

Somewhat. Now that things have

calmed a bit, the movement for peace here has been able to speak up a bit more, and with all the billion dollar corporate disasters, people are starting to wake up to other things. Still, there's a lot of fear and ignorance here, as there is in any country in the world, and with fear and ignorance comes hatred, so we'll see if we wise up or not.

What can we expect in the near future from you guys?

There's truly no plan. We're doing

these dates, then making up some shows in the Western US, and we'll see if it goes past that. I will continue to make things in whatever way seems best. I've got lots more Onlinedrawing touring to do, and I just scored a movie, and I've got so many other ideas to follow, regardless of what I end up calling them.



Photography | Jade Tree and Jean-Paul  
Interview | Erik and Jean-Paul



All the way out in Boston I saw this Swiss band for the first time doing what they're good at, making a lot of noise and chaos in front of somewhat people. How weird is it to see a European band for the first time in a different continent? Well, they played an awesome show, but I still don't understand why their vocalist ends up playing their show in his boxers... Anyway, Knut gained my interest after the release of their impressive 'Bastardiser' record that came out a while ago. In the meantime they found a home at Boston based Hydra Head records who released some more records by them in the meantime. I got in touch with Roderic (drums) over email and ended up sending questions back and forth answered by him and Didier (vocals)...



Photography | Jason Hellman & Jean-Paul Interview | Ernesto

**I've seen Knut work its way up from tiny shows in squats (with Creation is Crucifixion for example) to larger shows with huge podiums. How do you feel about the larger podiums? Is it as good as the smaller ones? Is it better perhaps?**

R: No, in fact I don't think we enjoy big stages that much. It can be cool to occasionally benefit from a good PA, but generally speaking everything works better in a smaller place. The mood, the attitude, the energy.

D: Yeah, good food and more beers in the fridge sometimes can be nice, but it sucks to play apart from one another and feel really remote from the audience. So we try to set up our stuff the narrow way and hopefully have the audience come as close as possible to the stage.

**Chrome Saint Magnus is your new label, fronted by the ex-drummer of Acme, how did you get on his label, and did Acme influence you?**

R: Well, CSM isn't exactly our 'new label' since they re-issued our 'Bastardiser' album three years ago. They're still putting out the vinyl for most of our releases but our main label is Hydra Head from Boston. What happened is that Gregor got hold of a copy of our very first MCD, 'Leftovers', around 1998. He wrote us saying he was into it and wanted to hear more cause he was looking for bands to put on his newly created label, CSM. So we sent 'Bastardiser', which he quickly issued on vinyl. It was pretty amazing to have someone abroad being that much into our stuff, considering that at that time we had hardly done any show outside Switzerland and France. So he's really among the few people who pushed our band and spread the word in Europe, hats off to him for that! He's working very hard to make something great off Chrome, and indeed his roster is quite amazing if you ask me. About Acme, we knew their music and

may explain why Gregor got into Knut.

**Did the same thing happen with Hydra Head who's responsible for your US releases, or how did they find out about Knut?**

R: I don't know how Mark and Aaron heard of us for the first time but when Converge came back from their first European tour they passed them a bunch of recordings and told them about us. Then we got an e-mail saying 'we'd like to hear more material, what are your plans and would you like to do something with us'. Of course we said no, we want to be on Victory!

**Roderic, on a regular basis you end up playing shows in your boxers, where is that any good for?**

R: Sir, you're mistaking, that's Didier.

**You did a US tour last year and recently you've toured Europe with label mates Keelhaul. I'm sure there's a worth while story you wouldn't keep us from...**

R: That tour was so fucking amazing. Probably our best experience as a whole, taking all aspects into account. First we finally had a brand new record out, then we had the Conspiracy Records/HH Europe guys 100% behind us and partly with us on the road, and then of course there were those fucking retards, Keelhaul. Those guys are just real fucking dudes! We had the opportunity to meet amazing bands like Switchblade from Sweden and The Dukes of Nothing from the UK and we had such a great time. No fucking problem in sight. Keeping in mind how much we've had to struggle at times to keep this band going through the years, and how hard it's been to complete a new record we would be proud of, I was just feeling great about the whole thing, enjoying it as a reward for the all the efforts put into the band. As far as tour stories go, there's probably a few but the

one I remember now is when some of the Keelhaul

were really into them by the time Gregor got in touch. But it's not a band that influenced us, in fact I used to consider Acme a 'punk-hardcore' rooted band, more than they really were. Ultimately, It doesn't come as a surprise to learn that they were a pretty isolated and uncommon band at the time of their existence. A little like us actually, which

and Knut members got ripped by a drug dealer as they were in town to get weed, that was in Saarbrücken, Germany. Those retards gave him the money first and just figured that the guy would be back with the stuff. You should have seen their faces when they came back to the club and told us the story. I'm pretty sure that Dana from Keelhaul wanted to



find the guy and kill him. What a bunch of amateurs, ha ha!

**As far as I know, you've finished three albums and some 7"s by now, how is the sound you have now different from the sound you had in the beginning? was that a conscious decision?**

R: 'Challenger' is a bit of a mix between our initial approach, which relied on sound experiments, studio tricks and trying to be as tight as possible as players, and on the other hand our experience as a live act. The live environment is where you learn what you really are. So, after 'Bastardiser' we developed a more straight-forward approach, which probably started to show on the recordings that appeared on the Hydra Head EP (songs that appeared on the 'Ordeal' 7" and the 'Diy CD1'). On those songs, our sound became more personal and defined, but also somehow more brutal, rawer and more natural. We tend to stick with the experiments tough, for instance on the repetitive and off-the-wall stuff you find on 'Challenger', because it complements the chaotic and straightforward metal/hardcore stuff. So, yeah, 'Challenger' is definitely our most accomplished work, that's where we achieved the cross between the very direct, live feel, and something more profound, atmospheric, almost psychedelic.

**Your lyrics are vague, they seem to express some sort of discomfort but I can't tell for sure. How important are the lyrics for you? Do you want to be heard at all? Or are lyrics just some necessary evil? You don't seem to follow any political agenda with Knut,**

**and I read somewhere that 'politics and music don't mix together'...would you care to elaborate?**

D: Knut doesn't have any political agenda. The lyrics are personal in many ways and quite important to me, even though I'm not inspired enough all the time. Ideas for songs usually come from daily life, observations, feelings about current interests. Themes could be anything: work, love/hate, all kinds of stuff but most often they're about personal impressions that are put into words in that unfocused, somewhat abstract way. The listener is definitely encouraged to make those lyrics his own, as there is no correct/incorrect interpretation. Listen or read, swallow, reflect.

R: About the political side, we're all opinionated people but our music involves a lot of abstraction and random creativity, in a lot of ways it's a subconscious, cathartic activity, so I can't see why we'd be willing to throw political messages into that. Especially since it takes a lot more than a bunch of formulas to elaborate a weighty statement. Any way, as far as politically-charged music I'd rather listen to MCS or early Public Enemy than any hardcore band. If you're going to get political, you'd better be a real threat to the system.

**What's the scene like in Switzerland? I understand it's fragmented?**

R: Same as everywhere I guess. People are hardly broad-minded enough to go see outside their little scenes. Geneva is ok though. It's a nice city, and there's good opportunities for a band to play, there's lots of shows in all genres, plus Switzerland

is very small country in the centre of Europe, which means that bands can easily connect with others everywhere throughout Europe and are quickly forced to venture abroad. Geneva has a good number of fine noise, hardcore, metal, punk and ska bands: Shora, Nostromo, Brazen, Body Bag, Prejudice, Impure Wilhelmia, Meridian among others. Some have been drawing people's attention in the last few years, touring and signing to foreign labels. I must say we have an interesting, diverse and creative scene. What is lacking is more underground labels, and also good open-minded zines, but the problem is our language barrier between the German, French and Italian-spoken.

**What music did you grow up on?**

R: The music I grew up on goes ranges from Abba, Supertramp, Pink Floyd, Genesis (massive influence along with Rush) to Stevie Wonder, The Police, Nina Hagen, Bob Marley, Bob Dylan, Cat Stevens. My mother used to be into folk and protest songs, singing Joan Baez, Dylan and Donovan. Add a good portion of traditional folk music from all over the world, and classical music: my father was totally into that and unfortunately opera. Those were the sounds I was exposed to as a child until I discovered more 'extreme' forms of music - punk-rock, metal, industrial, experimental and all the sub-genres. Forever since I've kept an open ear for all kinds of music.

**What keeps you busy in daily life besides playing for Knut?**

R: I'm a part-time journalist, I write in an indie/leftist newspaper based in Geneva, called 'Le Courrier'. Most of my free time revolves around music, playing acoustic

guitar, listening to records, going to shows. I hardly play any drums at all besides Knut practises and shows. For instance I haven't been playing any drums since our last show 2 months ago. But now I'm starting to miss it badly though.

**The drummer seems real professional, with his neat little drumming gloves...did any of you get a professional music-education?**

R: You're making fun of me, right? Those gloves do suck indeed, but I kinda have to wear them when I play, especially on tour, otherwise my hands will quickly look like a bloody steak. Like I said, I hardly play any drums in-between tours. Which kinda answers your question: we are anything but professionals! None of us is a trained musician, and besides Didier, who likes to fool around with noise boxes and pedals (he's more the 'Gearhead' kind of nerd), none of us gives a single shit about gear and the technical side of music. The music, in fact, is all that really matters.

**How do you start with making new songs? The music seems so rational, almost mathematical that I can't believe you just go about on feeling...**

R: Well, it's not that rational, quite the contrary actually. I mean, sure we spend a lot of time organizing those parts and making them flow naturally. But initially it all starts with an acoustic guitar in a kitchen, or by jamming together on random riffs and rhythms.

**What are some of the consequences, or sacrifices you have to make when being in a band?**

R: A band, like a couple or a family is a

constant matter of compromise. Besides, it's fucking time-consuming and harmful to your social or family life once you put all your creativity, energy and passion into it. But that's also what makes it so special. A great experience we've been lucky to go through during the last 8, almost 9 years now, gee...

**The singing is quite monotonous, is that a conscious decision or does the singer need to work on his singing some more?**

D: It's a conscious decision on my part knowing that I am a lazy fuck. I'm gonna take care of my voice but I'm not going to take lessons. This is what I do.

R: Expecting some Nickelback-style choruses on the next one.

**Knut is a Russian whip, right? How the hell did you come up with the name? Does it have any extra connection with the music?**

R: That's part of what we'd like to leave up to imagination. Should we try to rationalize everything we do?

**What can we expect in the near future from you guys. Are there any touring plans or is there a new record coming up?**

R: There are no definite plans as of yet. We're planning more touring in support of 'Challenger', and there's places we've never been to that we'd really like to play: the UK especially, also Scandinavia and why not Japan since there are talks about a release of the record over there. That would be awesome. And maybe a new US tour, who knows?

[www.hydrahead.com/knut](http://www.hydrahead.com/knut)





# CATALYST RECORDS



## the path of compassion AN ANIMAL RIGHTS BENEFIT

[CR15]  
The Path of Compassion (CD)

An animal rights benefit CD with songs from thirteen hc bands, including Maroon, From the Dying Sky, Risen, Absone, Nueva Etica, New Winds, Kombat and more. Available July 12, 2002.

## RISEN

[CR18]  
RISEN *Left with the Ashes* (MCD)

The first release from Risen, featuring former members of Birthright, Ten Times Over and Die Trying. Powerful and energetic sxe hardcore. Available July 24, 2002.



## maroon

[CR17]  
MAROON *Antagonist* (CD)

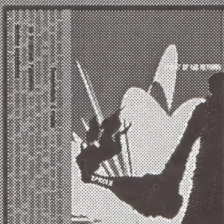
Their first full-length and best release to date. Driven metal-hardcore. Available Summer 2002. Prepare for war.

[CRXW]  
High quality Swatch  
x-watch imitation.

## still available



[CR16]  
Absence  
*I'll Cast the First Stone* (MCD)



[CR14]  
Point of No Return  
*Sparks* (CD)



[CR13]  
Point of No Return  
*What Was Done* (EP)



[CR11]  
Contempt  
*One Justice* (CD)



[CR09]  
Extinction  
*Hypocrisy Breeds Traitors* (CD)



also: t-shirts / hoodies / jackets / etc.  
write us or check the online catalog.

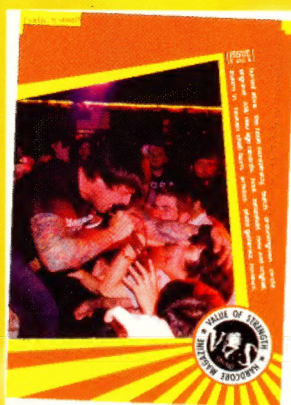


catalyst records • po box 30241 • indianapolis . IN • 46230-0241 • USA  
catalyst europe • am stadtpark 13 • 99096 erfurt • germany  
[www.xcatalystx.com](http://www.xcatalystx.com)



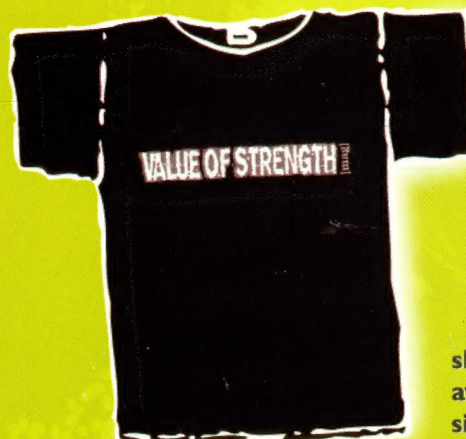
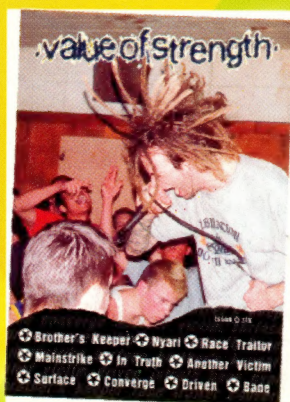


consume.



issue eight and nine  
\$8 ppd.

issue seven issue six  
\$6 ppd. \$6 ppd.



shirt [black]  
available in  
size M and L  
\$15 ppd.



pins available  
in black and white  
free with every order!



# EIGHTEEN VISIONS VANITY

THE NEW 13 SONG ALBUM IN STORES NOW  
EUROPEAN TOUR SEP/OCT 2002 WITH THROWDOWN



*"Eighteen Visions has stepped up its metalcore assault on 'Vanity.' The breakdowns are vicious enough to incite plenty of pit carnage, but the band has paid closer attention to the pretty parts here. Vocalist James Hart can go from demon to angel in a second's notice, throwing even the most seasoned hardcore vet for an emotional loop." - Rockpile*

Also available on Trustkill Records:  
"The Best Of" CD/LP (TK35)  
"Until The Ink Runs Out" CD/LP (TK29)



Ask for Eighteen Visions CDs and tee shirts at your local music store.  
Phone: Toll Free 1-866-TK-RULES! Web: [WWW.TRUSTKILL.COM](http://WWW.TRUSTKILL.COM)  
Trustkill Records, 23 Farm Edge Lane, Tinton Falls, NJ 07724, USA.  
Send \$2 for a catalog & sticker, or \$5 for an interactive sampler CD.

**trustkill**